Anecdotes of Theatrical Celebrities

MARCH 5, 1913 PRICE TEN CENTS

JULIA SANDERSON

What is Going on in Stageland

SCENES AND FACES IN THE PLAY-WORLD

THE NEW YORK
DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

VOLUME LXIX NEW YORK, WEDNESDAY, MARCH 5, 1913 No 1785

AN IMPRESSION OF DORIS KEANE

AN INTERVIEW THAT IS HALF A QUARREL AND HALF THE RECORD OF A PLEASANT EVENING

IN one sense I was particularly fortunate in meeting Doris Keane before I had ever seen her act.

After a matinee performance of Romance last week, Miss Keane, in her dressing-room, seemed very much unlike an actress. She is slight, almost frail, in body, although her carriage in walking suggests considerable reserve power. Her face is one of curious contrasts. Pretty dark hair and eyes set off a countenance that at one time gave me the impression of an attractive girl and at another that of a mature woman of settled convictions. A weak but kindly mouth seems warring for the final impression her face should give with a chin that is well-nigh masculine in its strength. There is a vivacity that animates her in conversation, and a certain piquant arch to her eyebrows which stand in forceful contrast to her face as you see it in profile, when it appears thoughtful and reserved, I had almost said intellectual. Somewhat like the Italian grand opera singer she portrays, Miss Keane is full of quick, sudden sympathies for people and ideas. First impressions, she says, mean very much to her. Her taste, æsthetically, is comprehensive rather than eclectic, embracing with equal enthusiasm, I should suspect, the art of the Futurists and Greek sculpture. In fact, I am quite at a loss how to characterize Miss Keane in a phrase. Perhaps A. B. Walkley, of the London *Times*, expressed it best when he said of her: "She is strangely interesting."

Now the fortunate part about meeting Miss Keane in this way is that when one sees her act, the difference between her own personality and the personality she projects across the footlights, in general so successfully, becomes unusually impressive. Miss Keane takes her artistic work seriously enough to be unwilling to talk to interviewers until they have seen her act. Over the coffee, at a more hospitable dinner table after the performance that evening, Miss Keane said, half jokingly, that she wasn't interested in Doris Keane at all, but that she was very much interested in Madame Margerita Cavallini, and suggested that the interview be with her.

The suggestion is understandable. I could hardly believe that the Doris Keane I talked with in the dressing-room and across the dinner table was the actress who had depicted perhaps the most lovable character Edward Sheldon has ever created. Her sense of characterization for this particular role is perfect. She wings over the footlights with a winning charm and a certain emotional poignancy the quaint Bohemianism, the quickly alternating moods, the whimsical shifts from sulky petulance to bright enthusiasm that make Cavallini so appealing. Before I was aware of it, we had spent the better part of an hour in talking about this Italian opera singer, how sharply individualized she was, how much a distinct personality, how delicious the way she is hasty and indifferent to her maid in the third act, only to fall weeping on her neck as she bids her good night, and how droll and human was that conversation with the humble organ grinder, when Adelina (the impish little simian who earlier in the evening had explored my pockets for peanuts) is introduced to the more plebeian monkey that spends its days clambering for pennies.

But meanwhile the "interview" was suffering. Miss Keane was reluctant to say things that make easy "copy"; she admitted quite frankly that she didn't care what I wrote about her, provided I didn't make her say things. She was interested in her work. She was, too, "frightfully" ambitious to accomplish something worth while in it. She took acting as a serious art, and it kept her busy. "After

Unity Photo Co., N. Y.
DORIS KEANE.

all," she said almost with a touch of defiance when I had (much against my will) pleaded with her to say striking and epigrammatic things and to dispose of age-old artistic questions in a sentence, "it is not exactly my business to speak clearly—that is yours."

In the interests of anti-pragmatic truth, I ought to observe that a very pretty quarrel ensued here, Miss Keane insisting with some spirit that she didn't want to say the conventional things in the conventional fashion of final, dogmatic authority, and I insisting with considerable heat that I couldn't write an interview unless she did. Secretly, I admired Miss Keane for her lack of artistic arrogance, but I trust she never suspected. After amicable relations had been again resumed under the cheery influence of some old wine and crackers, she did finally speak of one or two things that lay closest to her artistic conscience.

"I hate acting," she announced. "Acting is what I am trying most not to do. But that statement is really not half so striking as it must sound. I simply mean I am trying very hard and very honestly to avoid what is theatrical. I think not so much of my work as acting as impersonation. Now, to preserve the difference between a mere theatrical figure, something that only touches the emotions of the audience extraneously, as it were, and never truly reaches their hearts, and a living human character given just the proper theatrical emphasis to stand out in sharp relief, is a task that requires all the technique, all the patience, all the restraint and resource at my command. The distinction is as fine as a thread."

"But a thread," I said quite honestly, "which in your own case is never broken."

Miss Keane bowed acknowledgments to the compliment, and went on, this time a trifle hesitantly, "I always felt I should like to play a foreign part, and I suppose the reason is merely that foreigners seem to me to have more intimate, individual temperament. I am not sure about this, but perhaps it is the necessary concomitant of a highly democratic community that people should be so much alike. Where everybody, too, is 'open' minded, as we say, is not everybody very much like everybody else? Perhaps the mind, like the mouth, should be kept shut." Miss Keane seemed pleased at her application of a too infrequently known saying.

"One other thing has impressed me in my experience as an actress," she added, "and that is the danger of undergoing a kind of emotional disintegration in one's own personality. Only last week I was reading 'The Incomparable Mrs. Siddons,' a book which forced this on my attention almost against my will. Constant feeling of grief that is not your own grief, joy that is not your own joy, breeds emotional shallowness in your every-day relations. Every force makes for your taking things casually. Sometimes I have thought that 'actress' is synonymous with 'dilettant of feeling.' But I hope to make that untrue in my own case."

And that is really all Miss Keane told me, for which she expressed any desire that it be printed. On one occasion when we were talking platitudes, I think she did say something about a platitude being a bit of truth which everybody habitually disregarded, but I am certain she wasn't consciously trying to be clever. For Miss Keane hardly ever tries to be clever or brilliant, although she often is so as a matter of fact. She says she is too busy and too much interested in more important things to learn how to be just an adept at sparkling talk.

"Not much of an interview," the reader, who was looking for long quotations from Miss Keane, will probably growl. So it isn't, but I can justly plead Miss Keane's own remark in part excuse—"I give much better interviews to women than to men. The self-supporting, alert newspaper woman charms me, and I'll say anything she asks me to." And then, too, the reader can have much of the fun of this interview by stepping over to Maxine Elliott's and seeing Miss Keane act in Romance for himself.

H. E. STEARNS.

TALES EN TOUR

ANECDOTES OF PROMINENT THEATRICAL PEOPLE TOLD IN A GOOD-NATURED WAY

BY WILLIAM BARTLETT REYNOLDS

BESIDE the desk in the Lambs' Club George Seybolt and I, the former the handsome ex-secretary of the Actors' Society, and known to every player of prominence in the country for his wonderful efforts in building up that organization, were chatting, when the elder Henry Blossom approached, and after exchanging salutations I introduced the two men one to the other. Without thinking, Mr. Seybolt held forth his hand, saying, "Ah, the author of Checkers.

The senior Mr. Blossom drew himself up haughtily and replied, "Sir, I am the *author* of the author of Checkers!"

* * * *

The methods pursued by tired companies to while away the time during long and monotonous train rides from town to town are numerous, and the person who invents a new method is hailed with joy. Magazines and the theatrical papers, cards, fancy work for the ladies all soon become monotonous.

During a long ride from Colorado Springs to Salt Lake City last season, the company of the late Kyrle Bellew was gathered in Mr. Bellew's drawing-room car. Idly scribbling on the back of a time-table, Alfred L. Flynn, Mr. Bellew's company manager, to the amusement of Isabel Irving, Jane Laurel (who has since become Mrs. Robert Jordon, of Boston, and the daughter-in-law of Eben D. Jordan, the wealthy New England merchant, and one of the sponsors of the Boston Opera House), Frank Goldsmith, Frank Connor, Mr. Bellew, and me, turned out the following atrocious verse:

Mamie Brown, of Frog's Bend, Maine,
Found country life too slow,
So she pinched her fare and dyed her hair,
And joined a burlesque show.

To this Frank Goldsmith added the following:

From water-tanks to "Opry House,"
A thousand miles from home,
Sweet Mame in spangles, tights and bangles,
Wriggled as Salome.

Then Miss Laurel presented this addition:

Each week she sent some money home,
With joking little fictions
Of her "swell job" at thirty bob,
Renewing book subscriptions!

To cap these atrocities, the irrepressible Frank Connor calmly submitted this:

Mame dearly loved her little joke,
The taking or the giving,
(Though sometimes crude) she meant "renude"!
Making a "bare living"!

* * * *

At the time that Winthrop Ames's Little Theater project was in the preliminary stage I had as my guest in New York an elderly gentleman, a professor of dramatic literature and English in an institution not so far from Boston, whose opinion carried some little weight with the promoters of Mr. Ames's splendid idea. After having submitted his opinion to several people interested in plans similar to Mr. Ames's, at various meetings, and before returning to Boston, I invited the scholarly New Englander to have luncheon with me at the Friars's Club.

Seated at a small table at one end of the Friars's charming dining-room in the monastery in Forty-fifth Street, my guest evinced great interest in the celebrities of our world scattered about at the various tables—Rennold Wolf, William Collier, Edward Everett Pidgeon, Frank C. Payne, Wallace Munro, George Beban, William Raymond Sill, Frederic McKay, Henri Gressit, John Rumsey, Jean Schwartz, and last, but by no means the least conspicuous, Eugene Kelcey Allen.

"Kelcey" Allen needs no introduction to frequenters of any of the theatrical clubs. Built on pouter-pigeon proportions, large as to chest and merry as to smile, as much a portion of Broadway as Corse Payton or George Cohan, Allen's genial personality is familiar.

Smilingly Kelcey made his way toward our table and, after introducing him to my guest, I put the customary polite question as to his being.

"Why," replied the genial Allen, protruding his chest and smiling broadly, "I feel so good people think I am eccentric."

He departed and my scholarly guest, peering over his spectacles at Kelcey's good-natured back, murmured softly in the most refined Bostonese, "How simple. How very simple—but how sufficient!"

* * * *

Through the medium of her eccentric personality and the colorful exaggeration attached to the exploits with which her name has been connected, Eva Tanguay has acquired a reputation for temperament and temper which perhaps the young woman does not altogether deserve.

This reputation had preceded the tempestuous lady at the time she was engaged by Florenz Ziegfeld as an added attraction to last Summer's "Follies" on the New York Theater roof, and her coming was awaited with some little eagerness, not unmixed with foreboding, by all other members of the organization from chorus girls to stage hands. At preliminary rehearsals Miss Tanguay quite "made good" on the most salient points of her "temperament."

After having quite put to rout all the Ziegfeld discipline among stage carpenters, electricians, and mechanics by her various objections to one hundred and one things, Miss Tanguay, on the evening of the first performance, sent with much pomp for "Sam" Harrison, who was presiding over the affairs of the Jardin de Paris for Mr. Ziegfeld. Mr. Harrison, than whom there is no more peaceful man in the profession, and who, up to that point, had assiduously avoided the lady, mentally bolstered himself and made his way toward the star's dressing-room. As he approached, he could hear the lady's voice excitedly objecting to everything in sight, and stridently assuring all hearers that unless one thousand things were done she would not appear.

Inhaling one long breath, little Mr. Harrison knocked timidly on the door. It flew open and scarcely had the caller made known his name when the flow of objections and complaints took up their only temporarily interrupted course. Then Mr. Harrison, in keeping with his record at the Klaw and Erlanger office as a professional pacificer, decided on his course.

He looked with such astonishment at Miss Tanguay's angry and flushed face, without speaking, that the lady paused for a moment in surprise. Then taking Miss Tanguay gently by the wrist he led her toward the mirror and, pointing to the excited reflection within, he said softly, "Just look at that. Isn't it dreadful? See all the hard lines and the awful wrinkles across the forehead! Don't you know that all those leave their lasting mark? I'll just prove it to you. Now, just try and smile."

In astonishment at this new kind of treatment and perhaps calmed by Mr. Harrison's soft and peaceful

ELSE ALDER,

Whom Klaw and Erlanger Will Bring from Berlin Next Season for One of Their Musical Comedies.

voice, Miss Tanguay, after assuring herself that her visitor was not making fun of her, with an effort erased the frown, and even tried to smile. As the unpleasant apparition in the mirror changed to a smiling, pretty girl, Mr. Harrison exclaimed gladly, "Now isn't that better? Now see what has become of all the lines and wrinkles. Isn't that immense?"

"Now, Miss Tanguay," continued the soothing voice of Mr. Erlanger's peacemaker, "you had really no occasion to call me, but you have taken it for granted that a thousand objections would be expected of you, and you didn't want to disappoint anyone by not keeping up that reputation. Now aren't you happier, with all the frowns and wrinkles gone, and that Tanguay smile in their place? You'll not only look better, but you'll feel better. Isn't that so? Now, while you're here, and just when you're going to have a 'temper,' think a little while first, and decide to smile instead. I'll leave this with you to remind you."

Mr. Harrison drew from his buttonhole a rose he had been wearing and placed it in a small glass on Miss Tanguay's dressing table. That lady, not yet quite recovered from her astonishment, sat huddled up on a divan piled high with costumes, in the attitude of a scolded, but quite repentant, child, and so Mr. Harrison left her.

Miss Tanguay never gave a better performance than on this premiere of the "Follies," and at the conclusion of the performance Mr. Harrison hurried around to congratulate her on her splendid success. He discovered that the star had already left her dressing-room, but as he was returning along the passageway beneath the stage of the roof garden he met Miss Tanguay hurrying back, excited and breathless. She rushed to her room, stayed one moment, came back hastily buttoning the jacket of her trim street suit, and quickly stepped into the automobile awaiting her at the Forty-fifth Street stage door.

In doubt as to whether Miss Tanguay so early could have gone for good, it occurred to Mr. Harrison to ask Martha, the star's colored maid, if she expected her mistress to return. His question only appeared to further perturb that dusky hand-maid.

Almost in tears, Martha exclaimed, "Lawd, Mistah Harrison, ah can't understand it a little bit. She done acts puffictly queer all evenin'. She done throw nothin' and she done say 'Thank you, Martha,' for everythin' ah done. And when she was all ready to go home and had done gone downstairs, she came rushin' back lookin' for some pesky flower she done left on de table, and when she foun' it she done stuck it inside her waist, and she done left all those here." And Martha pointed mournfully to a small fortune in roses and violets that lay piled up and neglected.

"Ah doan know what to make of it. Somethin's goin' to happen. Ah can't understan' it."

But Mr. Harrison, as he walked slowly down the hall with a pleased smile on his face, knew and understood.

* * * *

I hardly need to introduce "Pete" Cavanaugh. Every manager and producer knows him, and to those of you who don't suffice to say that he is the advertising manager for one of the most important of the Broadway producers, and has a reputation of his own for his ability to shrewdly advertise any production put in his hands, through the medium of Broadway ash-barrels, empty shop windows, telegraph poles, and snow heaps, as well as a reputation as a wit.

"Joe" Drum in his field is equally well known. He is one of the best and most intelligent agents on the road.

It transpired that both these gentlemen were in the same city one evening and both were guests at an extremely merry and bibulous party. At the termination of the festivities, at peace with the entire world, Cavanaugh started for home. When a few blocks from his hotel, it occurred to him that he had lost his boom companion Drum. With a sentiment increased by good food and what accompanied it, Mr. Cavanaugh started out to search.

After traveling several blocks he saw Drum. The latter, without any headgear, the reins in one hand and a long whip in the other, was perched on the box of a cab, inside of which sat the astonished cab-driver. The latter gazed apprehensively out of the cab window as Mr. Drum drove the vehicle in somewhat zigzag fashion down the street. As the cab in its spectacular course approached Cavanaugh, Pete observed that Mr. Drum was weeping softly.

Cavanaugh reached out his arms affectionately and cried, "Joe, what in the world are you doing?"

Mr. Drum, in a dignified fashion, but with no cessation of tears, as a sob came into his voice, answered chokingly, "Pete, can't you see? This poor cab-driver—hard working—no pleasure in life—I'm *giving him a ride!*"

* * * *

Since Ted Marks's death anecdotes having to do with his lengthy and extremely varied career have become numerous. At the time that John Fisher and Tom Ryley produced The Silver Slipper at the Broadway Theater, with Edna Wallace Hopper and Cyril Scott as the particular luminaries, Marks was a nightly visitor. The production met with little success in New York, and on his way out of the theater, after witnessing the fifth or sixth performance, Marks encountered Mr. Fisher, who inquired, "Well, Ted, how's the audience?"

"Rotton!" replied Marks. "I could lick the three of them."

BACK OF THE CURTAIN

WEEDS are becoming to May Irwin, and she knows it.

Moreover, when worn on the stage they seem to bring her good fortune. She wore them jocundly in Widow Jones, which I recall as her first starring vehicle. As Mrs. Wilson she was a widow, with an overgrown son to account for to a second husband. Now in The Widow by Proxy she resumes her black gown and crepe hat and flowing veil.

Gould and Marsden, Inc., New York.
KATHERINE LA SALLE.

It was William Elliott, who, having read Catherine Chisholm Cushing's play, after writing which the young author, of Maude Adams's personality, went to Mount Clemens to recuperate, told Miss Irwin of its possibilities in bereavement. Miss Irwin seized the opportunity for more of her bogus mourning, for the audience always laughs when she cries.

I regret that the actors who have constituted themselves a visiting committee to watch Ralph Delmore's welfare at the hospital, where he has been ill for several weeks, cannot report favorable progress. The actor, so long associated with sturdy parts on the stage and in the minds of his friends with many a generous act, grieves as sorely over a recent unfortunate investment as about his serious illness.

Which reminds me that while one actress has a fad for playwriting, one for automobiles, another for reduction, a fourth for metaphysics, Katherine La Salle, the charming young leading woman of The Master Mind, has adopted a hospital for children suffering from hip diseases and other afflictions that incapacitate them from walking as her plaything. She pays daily visits to the hospital, except on matinee days, sits on the floor, her fragile beauty shining starlike from midst of the group of pinched, chalk-white faces and wistful eyes, and reads, or tells, the little invalids stories. She arrived at the theater after one of these parties, her eyes red-rimmed.

"No, it isn't a cold," she explained. "It's Bobby."

"Who is Bobby?"

"My favorite at the hospital. When I came in to-day he hobbled up to me and said: 'O Miss La Salle, I've a real surprise for you. I'm going home.'

"'Are you, dear?' I said. 'How fine when you've been here three long years! Are are going soon?'

"'Yes,' he said, 'the doctors say p'raps in two years.'"

And we talk of waiting for our chance!

Miss La Salle, ranked as "the youngest leading woman in America, has beside an unusual diaphanous beauty and a quintessence of femininity, an unusual background of "family." She is the niece of a bishop and of an admiral of the United States Navy. Her clerical ancestry traces to the late Bishop Atwell, her warlike to Rear Admiral Whiting, retired, who presented her a gift not enjoyed by any other actress to my knowledge. When the admiral was stationed in China he fell in love with a native beauty, wedded her, and brought her to America.

Chicago knows Miss La Salle better than New York does, for while we saw her with Douglas Fairbanks in A Gentleman of Leisure, she received her stage training in Chicago from Mr. Gilmore in his School of Acting, and she made a distinct impression in the city, which is her home, as Mary Dexter in Shorty McCabe.

Lillian Russell says that we may subtract from our ages all periods of suspended consciousness. What of the man who has looked too long upon red wine, or the man who has been sand-bagged?

The patriotic anniversaries, Lincoln's and Washington's birthdays, were celebrated by more than the usual matinee and evening performances of Joseph and His Brethren at the Century Theater.

On Lincoln's Birthday Edith Spofford and her mother, Mrs. Hall, and others, gave a sandwich *et al* between-performances dinner in their dressing room, with Howard Kyle, who plays Simeon, as guest *a la* Twelfth Night receptions to one lone male. Mr. Kyle brought coffee in a thermos bottle and a copy of Lincoln's speech at the battlefield of Gettysburg, which he read to deepen their patriotism. Mr. Kyle gave a return dinner in his dressing room on Washington's Birthday, when the bill of fare was somewhat amplified, and Washington's farewell address and extracts from Emerson's "Representative Men" were read.

Simeon and the young Egyptians removed for their health's sake the make-up from their hands, and all looked as though the desert folk were attending a fashionable function in ordinary apparel supplemented by white gloves.

Eva Davenport is planning to join the exodus of actors to the suburbs, her choice falling upon White Plains. Oh, no, the large institution at that place is no object.

Concerning suburban life for players, William Riley Hatch hastens from his performance in The Master Mind, at the Harris, every night to catch a train for Bayside, on board which he is likely to meet Neighbor Cyril Scott, Max and Mrs. Figman, and perhaps Fritz Williams, pushing on to his home at Port Washington.

The Federation of Women's Clubs in America, representing 2,000,000 women, has asked Mary Shaw to accept the chairmanship of the dramatic committee. The federation has wisely chosen.

Dorothy Russell is receiving the skilled and expensive attention of the American Hospital at Neuilly, a half hour's ride from Paris.

Signs are thoughtless things. There's one near the Lyric, a sign placed there by a ticket speculator, that enlightens us with this legend in black letters on a yellow background:

"Sam Bernard, Within the Law, and other theaters."

THE MATINEE GIRL.

A NOVEL NEW THEATER

The Whitneys and A. Aarons to Manage a New "Continental" Music Hall on Fifty-fifth Street

Something unusual in the way of music hall and restaurant is to be introduced to New York next September, when F. C. and B. C. Whitney and Alfred E. Aarons become the managers of the new music hall, the Coliseum, to be run on the Continental plan, which is now building on the site of eight city lots on Fifty-fifth Street, between Sixth and Seventh Avenues, and will be completed then.

The attempt will be made to duplicate the Continental idea of entertainment. Foreign music hall artists and novelties, ballets and pantomimes will be presented. An orchestra of seventy-five pieces, led, the announcement says, by "a composer and director internationally famous," will furnish the music. By many this is thought to refer to Strauss, composer of The Chocolate Soldier, which was one of Fred Whitney's most successful productions. An operetta will be the first attraction. General price of admission will be $0.50 and the highest price $1. There will be seats for about 3,000 in the new building. Before and during the performance there will be maintained an up-to-date restaurant, for the privilege of maintaining which Louis Martin is now negotiating. The uniform price of the table d'hote dinner will be $1. with an absolute taboo on tipping. Also there will be no charge for coat and hat room service. In the building will be 150 lockers, in charge of valets, for the accommodation of downtown business men and commuters who may wish to dress for the evening.

About one-half of the lower floor will be equipped with revolving orchestra chairs; the other half with tables and dining chairs. There will be no balcony or gallery, but encircling the auditorium there will be three tiers of boxes seating from eight to fifteen persons each, each equipped with tables and a complete special dinner service and each large enough to accommodate private dinner and supper parties. These boxes will be so arranged that for larger parties all of them may be thrown together.

Another feature of the enterprise is that patrons attending another theater in the early evening may, upon presenting the coupons for their reserved seats at the other theater, receive general admission at the Coliseum on payment of twenty-five cents. The orchestral concert will begin with dinner at six o'clock, the regular stage performance at about eight. About eleven o'clock the more important features of the bill will be presented, enabling patrons who have attended another theater to enjoy the best part of the entertainment.

There will be on the second floor a ballroom, with an orchestra in attendance, available for the Coliseum's patrons. In the Summer a glass-topped sliding roof will be thrown back and the Coliseum will be operated as an open-air garden. Performances will be given nightly and there will probably be four matinees each week. Plans for the building have been designed by McElfatrick & Co.

HAILED A GREAT ACTOR

THE MIRROR has had several times occasion of late to remark upon the great enthusiasm inspired by R. D. MacLean's Othello and Brutus in his recent four-star tour in the West and South. Last week it was announced that he had been engaged to fill the place of Tyrone Power as Brutus in William Faversham's production of Julius Caesar. Other rumors connect his name with a prospective Shakespearean engagement on Broadway. Mr. MacLean who has long been identified with the standard drama as one of its most brilliant exponents among the school following Booth and Barrett, has not acted for several seasons until the present. He is a man of means and acts for his love of the art. The following characteristic notice of his work is from the St. Louis *Republic* of Feb. 11:

He may have just come from the "provinces" or the "tanks," but it makes small matter. From wherever he has come, R. D. MacLean comes as close to being a good Shakespearean actor as Shakespearean actors survive nowadays.

They are few and growing fewer every year. We know not what our friends, Mr. Faversham, Mr. Keenan, and Mr. Mellish are doing to keep the Shakespearean actor alive. To our thinking and our fancy, Mr. MacLean, who played the part of Marcus Brutus, "the noblest Roman of them all," in Julius Caesar at the Century last night, is the best Brutus living to-day.

For Mr. MacLean voices the Bard. And what may he be who cannot speak the poetry of Shakespeare? And what, or who, is Shakespeare, unless he is a poet?

For years and years, since Edwin Booth departed and Lawrence Barrett is not any more, we have mourned the absence of the true Shakespearean player.

So, last night, it was a great pleasure to see the noble Brutus nobly played by Mr. MacLean. Somewhere, years and years ago, it seems, we have seen Mr. MacLean play Shakespeare. The name of Marie Prescott comes to memory as his leading lady.

It may be a mistake, or yet a dream. In any event, the MacLean we saw and heard last night played a very fitting Brutus and made great the play of Julius Caesar.

Gone are the times when men of taste and manner sought the theater to hear English spoken as English should be spoken. Nowadays one goes to the theater to perfect one's education in slang.

So it was good to hear Mr. MacLean's "tongue's sweet

Harris and Ewing, Washington, D. C.
R. D. MACLEAN AS BRUTUS.

air" last night. His motion is stately and majestic are his parts of speech.

This is the general tenor of the reviews in which the outside press is discussing Mr. MacLean's work.

The First Nighter

"The Five Frankforters" in English—Louise Gunning in Sousa's Opera, "The American Maid," —H. B. Warner in "The Ghost Breaker."

"THE AMERICAN MAID"

Comic Opera in Three Acts; Book by Leonard Liebling; Music by John Philip Sousa; Staged by George Marion; Produced by John Cort; Broadway Theater, March 3.

Jack Bartlett	John Park
Duke of Branford	Charles Brown
Silas Pompton	Edward Wade
Stumpy	Georgie Mack
Colonel Vandeveer	George O'Donnell
Lefty McCarty	John G. Sparks
Annabel Vandeveer	Miss Gunning
Geraldine Pompton	Dorothy Maynard
Mrs. Pompton	Maud Turner Gordon
Mrs. Vandeveer	Adele Archer
Rose Green	Marguerite Farrell
Nellie Brown	Mary Smith
Hans Hippel	H. Hooper
Pietro Nuttino	Pietro Canova
Gawkins	J. Kern
Gladys	Katherine Stossel
Helen	Julia Bruns
Alice	Amy Russell
Veronica	Nellie Gould
Hazel	Marie Elliott
Madge	Marjorie Edwards
Edith	Neoma Sumers
Mabel	Marie Dolber
Beatrice	Irma Bertrand
Irene	Carrie Lauders
Postman	Albert Sachs
First Glassblower	James Yunen
Second Glassblower	Ella Yunen
A Batchman	George Wilson
Six Maids	Misses McKay, Barnban, Sullivan, Jordan, M. Sullivan, Brown

The reception of The American Maid, thus rechristened from the more expressive appellation of The Glassblowers, amounted to an ovation to John Philip Sousa, party of the first part, and Louise Gunning, party of the second part. These two pretty much monopolized the interest, the former through the really tuneful and characteristic music in which he has embalmed Mr. Liebling's singable lyrics, and the latter by virtue of her admirable singing, particularly of a brilliant little colatura waltz in the second act, entitled "The Crystal Lute."

I must regretfully add that the librettist has not come up to expectations in providing a book, with the exception of sundry lyrics, which deserves the excellent musical treatment bestowed upon it. The spirit of mediocrity broods upon the three acts like an incubus. The entire work bears obtrusive evidence of a feverish collaboration between the stage director, the mechanician, and the musical conductor to endow a still-born infant with the throb of a normal pulsation. Mr. Cort, however, has assembled a very good company, and whatever of interest subsisted inherently in the material at hand is effectively brought out through a conjunction of the excellent interpretation and the spirited and melodious score, notably of the first two acts.

The story has to do with John Bartlett, a rich young club man, who loves Annabel Vandeveer, and the young English Duke of Branford, who is in love with Geraldine Pompton. Annabel's wealthy parent loses all his money by a foolish speculation, and she is compelled to become the secretary to Geraldine's father, who is a rich and penurious owner of a large glass works, where Bartlett, from a foolish resolve to render himself worthy, becomes a day laborer as a water carrier.

There is a misunderstanding by which Bartlett must pretend to be in love with Geraldine, and the duke with Annabel. The Spanish War comes on, and the last act introduces us to the American camp in Cuba with all the characters conveniently brought into action again, and John Bartlett distinguishing himself in a fight with the Spaniards, all of which is graphically delineated by means of kinematoscope pictures, which served to rouse a patriotic interest and enable Sousa to make good use of one of his famous marches of that period as a color incident. Annabel follows as a nurse, and with the overpowering of the Spaniards everything resolves itself into a satisfactory solution.

The last act is something of a hodgepodge of studied effects, chorus of troopers, nurses, and gypsies, and a realistic battle scene enacted by aid of the motion picture screen.

The first act is at a fashionable town reception, the second takes place in the glass works, and the third in the camp, as stated.

As a story, The American Maid serves once more to demonstrate that a modern dress subject rarely lends itself to operatic treatment, and that the librettist handicapped himself in his endeavor to extort the essential elements of romance from a drab environment.

Mr. Sousa's music is characteristically colorful, novel, and at times alternately exhilarating and charming. It usurps a place for itself which may safely challenge the best light opera music which has emanated from an American composer of operettas, with an orchestration brilliant, resourceful, and wholly clever. A spirited march, "Gatling Gun," is introduced, though frankly inferior to its predecessors and by no means as good as the duet, "Nevermore," "My Love is a Blower," "Cheer Up," or "The Crystal Lute," a brilliant waltz, exquisitely sung by Miss Gunning, which is the gem of the opera.

John Park was excellent as John Bartlett and Charles Brown was extremely humorous as the Duke. Dorothy Maynard, as Geraldine Pompton, was very good, but we are growing just a trifle tired of the ingenue-soubrette who has nothing to do but to show her pink stockings, around which, as Sousa admitted in his eminently successful curtain speech, he was asked to write music to please the tired business man.

That speech, by the way, was one of the happiest events of the evening, describing in terms of inimitable felicity the conditions that hedge about a composer who undertakes to write a Broadway operetta. Every one, from the manager to the soubrette, enjoins him to write music that will please the tired business man. If anything is calculated to wake up this apocryphal individual it is Sousa's music.

Judging by the enthusiastic reception accorded it on the opening night, The American Maid is good for a long stay.

"THE GHOST BREAKER"

A Melodramatic Farce in Four Acts, by Paul Dickey and Charles W. Goddard. Produced by Maurice Campbell at the Lyceum Theater, March 3, 1913.

Princess Maria Theresa of Aragon,	Katharine Emmet
Warren Jarvis	Mr. Warner
Nita	Margaret Boland
House Detective	Charles N. Greene
Rusty Snow	William Sampson
Detectives	Joseph Robison, Walter H. Long
Hotel Porter	Frank Hilton
Steward	Andrew M. Buckley
Carlos, Duke D'Alva	Frank H. Westerton
Dolores	Sara Biala
Vardos	Walter Dean
Don Robledo	Frank Campeau
Pedro	James Anderson
Maximo	Arthur Standish
Gaspar	Allen Prentice
Jose	Martin Goodman

Quite frankly, one begins to get tired of these amazing and pleasantly impudent young countrymen of ours who startle, astound and completely out-wit and outbrave the natives of some far off Zenda-like romantic town and then marry the princess of the land. Even if the play is called "a melodramatic farce"—which in the case of The Ghost-Breaker, by the way, is strictest accuracy—one wishes the hero would not have it so completely his own way. After all, because one is a foreigner is not necessarily synonymous with one's being a fool. And in The Ghost-Breaker it is not merely the natives of Segura, Spain, who are made to look stupid alongside of Warren Jarvis's (of Kentucky) brilliant bravery, but also the two police detectives from headquarters in New York are made to look like a pair of ninnies. This is really too much!

Jarvis, it seems, was forced to shoot or be shot down himself—cheerful result of an old Kentucky feud between his family and the other fellow's. Anyway, when he had fired at the other fellow in the Hotel Manhattan, New York, he was forced to run for shelter. So he ran into the room of the Princess Maria Theresa of Aragon, who, finding him rather nice, had no objections to hiding him from our ever vigilant defenders of the law, provided he would go to Spain and solve the mystery of her haunted castle in Segura, where her brother had disappeared. They bundled him off in her trunk as the curtain fell.

Act two is on the *Lusitania*, just as it is leaving. Here enters the villain of the play, one Duke Carlos D'Alva, who is really responsible for all the spooks in the princess's castle, since he wants to get for himself the treasure hidden there. Jarvis outwits him completely, with the help of the princess; also the two detectives who call upon the princess to explain how the lock on the door of her room had become broken. Jarvis outwits the duke again in the third act, which ends quite a la Hawthorne of the U. S. A., with a lively fight between the American hero and one of the duke's underlings, who has been commissioned to prevent Jarvis from entering the castle.

The final act is good entertainment—plenty of spooks and such things. There are people coming to life from behind pictures and from within stiff armor suits; there are trap doors, revolver shots and mysterious lights and noises. One is given a few real thrills in this act—and everything ends as had been confidently anticipated before the play began. Comic relief assumes the guise of Jarvis's colored servant, "Rusty," who doesn't say half the amusing things he might, although he is entertaining enough in his way. On the whole, a melodrama, alternately sentimental and farcical, which when it is not unreal and rather dull and forced, is clever. But it is very seldom clever, we are forced to admit.

The acting in general was adequate for the purposes of the play, although it was never broadly melodramatic. Mr. Warner had a rather stupid role to play, which moreover did not suit his best style. In Blackbirds he was twice as entertaining. Miss Emmet had little to do, but in the words of an old saw, she did that little well. Frank Westerton was capital as the scheming Duke Carlos.

A beautiful tableau is shown for the minute preceding the final act—moonlit high castle walls against a starry background. The picture suggested poetry and glamour and romance. Unhappily, very little else in the play did.

"THE FIVE FRANKFORTERS"

Comedy in Three Acts by Basil Hood. Adapted from the German of Carl Rossler. Presented by Messrs. Shubert, Thirty-ninth Street Theater, March 3.

Frau Gudula	Mathilde Cottrelly
Anselm	Edward Emery
Nathan	John Saintpolis
Solomon	Frank Losee
Carl	Frank Goldsmith
Jacob	Pedro de Cordoba
Rose	Lois Francis Clark
Lizzie	Evelyn Hill
Charlotte	Alma Belwin
Boel	Noel Leslie
Gustavus	Edward Mackay
Prince Christopher Maurice,	Walter Kingsford
The Prince of Klausthal-Agorda,	Henry Stephenson
Count Fehrenberg	Henry Mortimer
Baron Seulberg	H. David Todd
Herr Van Yssel	E. L. Walton
The Canon of Rouen	E. F. Herbert
Servant	Nicholas Joy
The Princess of Klausthal-Agorda,	Suzanne Perry
Princess Evelyn	Eleanor Woodruff
Madame de St. Georges	Marjorie Dore

It would take a bold prophet to predict the fate of this comedy, which saw its first presentation on Monday night, March 3, at the Thirty-ninth Street Theater, and it must be left to the public to pronounce the verdict. The play is interesting and there has, no doubt, been care bestowed on the selection of the personnel of the cast. The Messrs. Shubert have exercised no stint in the mounting, which was appropriate and faithful. And yet, to him who is familiar with the original production in the Irving Place Theater in the early part of the present season, there remained a longing for something—an unsatisfied craving for local color which is here missing.

The members of the cast tried hard, and conscientiously, to make a verity of their task, and with the single exception of Mr. Emery, who played the most distinctively Jewish one of the brothers not as a Jew, but suspiciously like a down East Yankee, all were on the verge of realization, without quite reaching it. That the hiatus was not entirely bridged by these competent players was not so much the fault of themselves as of the play. It is truly *genre*, and when such an one is lifted out of its atmosphere it necessarily undergoes devitalization. The Five Frankforters is only truly possible in German, a fact that was irrefutably established on Monday night. Here are five men whose breeding and early training is homogeneous, but whose destiny expatriates four of them, leaving the elder brother, Anselm, at home in Frankfort, and he alone remains a Frankforter—a Jewish Frankforter—in all its local meaning. Nathan goes to England and returns tinged with the traits of John Bull; Solomon comes back imbued with Viennese influences. Carl's home is Naples, and the touch of sunny Italy has become manifest in speech and manner: while Jacob (in the German version the youngest brother, but who, for reasons that are obvious, is made the nephew by the translator) has become possessed of the spirit of the Parisian boulevard and salon. All of which stands out in German and lends itself admirably to delicious comedy delineation. In the English all this is so entirely lost that a feeling of real longing seizes one for the true touches which ever hover near but never quite eventuate.

And yet who knows what might not be done with this rare *humoresque* were it transmitted by a deft hand—one which knows the German in its intimate qualities of *locale*, dialect and national subtleties. Yes, the German also has his subtleties; none the less the German Jew. And then it must be remembered that, above all, the three acts bristle with the subtlest sort of satire, for in satirical spirit was this play conceived. How admirably was all this manifest in the Irving Place performance. Yet as far as concerns smoothness of performance and beauty of mounting, the Messrs. Shubert's production easily deserves first distinction.

The distinct hits in the cast belong to the ladies. Madame Cottrelly's Frau Gudula, the mother of the four brothers, was a sincere and truthful portrayal of the Jewish mother. It rang genuine. The most intimate touches of the character were reproduced with a charming grace and fidelity. And as to the Charlotte of Miss Belwin, too much cannot be said in its praise. The character was graciously and ingratiatingly presented, and the true ring of it made it pulsate with life and love. It was a delightful piece of acting, hearty and convincing. Edward Mackay deserves recognition for an intelligent and highly interesting portrayal of Duke Gustavus, and indeed all the parts were affectionately treated by the ladies and gentlemen in the cast.

In conclusion, since the play is only

translated by Mr. Basil Hood (and not the best at that), why claim authorship? Surely the gentleman has gone very little distance in the adaptation. The play is the work of Carl Rossler, indifferently Englished.

STUDENT ACTORS

"The Thief of Destiny," a Play in One Act, by Campbell MacCulloch.

Henry Scott-Carew ..... William Stief
Mrs. Henry Scott-Carew .. F. Eleanor Vliet
The Girl ..... Ricca Gruska

"The Benefit of the Doubt," a Comedy in Three Acts, by Arthur Wing Pinero. Both Plays Produced by the American Academy of Dramatic Arts, Empire Theater, Feb. 28, 1913.

John Allingham ..... Raymond Bramley
Alexander Fraser ..... Benton W. L. Groce
Sir Fletcher Portwood ..... Ledyard Blake
Claude Emptage ..... William Stief
Rt. Rev. Anthony Cloys, D.D. } Raymond W.
Densil Shafto ..... } Lockwood
Peter Elphick ..... Langdon Gillet
Horton ..... Giles Low
Quaife ..... Willard Webster
Theophila Fraser ..... Mary Keener
Justina Emptage ..... Elinore Lilley
Olive Allingham ..... Virginia Norden
Mrs. Emptage ..... Maud I. Heilner
Mrs. Cloys ..... M. Vryling Putnam
Mrs. Quinton Twelves ..... Carree Clarke

Even a few years after, Pinero's plays strike a present-day observer as tempests in a teapot. Tremendous tempests often, no doubt. And plays full of cleverly constructed theatrical situations. Yet the mood of our demand for reality to-day has curiously shifted. The emphasis now is on convincing characterization rather than upon any skill in arrangement of "confrontation," as they say in books on the technique of the drama. We demand something psychological and subtle. It was very interesting to see this excellent revival of The Benefit of the Doubt, if only to ask ourselves what made it give so strong an impression of unreality.

The performance, in which the minor roles were unusually well taken, brought forth two actresses of surprising power—Mary Keener and Virginia Norden. Sometimes it would seem as if Pinero wrote one tremendously exciting scene and then built a play around it. In The Benefit of the Doubt, of course, that scene occurs in the second act where Theophila comes to her old "chum's" house to bid him good-bye, chagrined at her own husband's lack of confidence in her, becoming gradually tipsy on the strong sherry of "Jack," and finally falling into a swoon when she discovers that Olive has overheard the whole conversation. It is a rather sordid, unpleasant scene and calls for exceptionally good acting on the part of the actress who plays Theophila. Mary Keener furnished such good acting—and more. She carried absolute conviction at the moment. She has the fortunate gifts of grace, charm and beauty, and the skill to project them over the footlights. Virginia Norden has less natural histrionic power, perhaps, but she is every bit as clever as Miss Keener in technique. Raymond Bramley did a fine bit of work as John Allingham.

The Thief of Destiny, a one-act piece which preceded Sir Arthur's drama, has been played before by the students of the Academy. The acting calls for no special comment.

THE IRISH PLAYERS

Coats, a Comedy in One Act, by Lady Gregory. Produced at Wallack's, March 3, 1913. The cast:

Mr. Hazel ..... Arthur Sinclair
Mr. Nineog ..... Fred O'Donovan
John ..... J. A. O'Rourke

Little more than a duologue is Coats. To make sure they are taking different sides on public questions, Editor Hazel of the *Champion* and Editor Nineog of the *Tribune* meet in the town hotel dining room. Without different viewpoints, the shrewd editors believe that no one will pay a penny for both papers. As the old cronies discuss the problem of filling vacant columns, they get their overcoats mixed and each reads an obituary his friendly rival has prepared for emergencies. Editor Nineog becomes angry when he finds himself referred to in the past tense, while Editor Hazel is excited to discover, in his obituary, that he has the blood of the Cassidys in his veins. The old friendship finally reasserts itself as the curtain falls.

Coats is a very mild little comedy—a Summer breeze before a typhoon when one considers the terrifically powerful T. C. Murray tragedy, Maurice Harte, which followed, and again afforded theatergoers a glimpse of Sara Allgood's supremely fine characterization of the Irish mother. In Coats Fred O'Donovan is particularly good as Editor Nineog, in striking contrast to the gruelling strength of his mentally broken student in Maurice Harte.

AT OTHER HOUSES

WALLACK'S.—On Friday evening the Irish Players revived Yeats's beautiful poetical fantasy, The Land of Heart's Desire, which has been many times acted in New York, perhaps most memorably when Mabel Taliaferro took the part of "A Fairy Child." This was the first time the Irish Players have ever acted the piece in New York. Eithnee Magee had the leading role, with the others—M. J. Dolan, Eileen O'Doherty, F. O'Donovan, and Mona O'Beirne. Miss Magee spoke her lines with exquisite delicacy and the others were adequate. The setting was simply suggestive.

ON THE RIALTO

E. H. Sothern was asked by an interviewer lately if it was likely that he would ever play Dundreary again. He replied: "There is nothing I should like so well as to do that delightfully inconsequential role again. It is great fun, but you must remember that the American public does not understand or appreciate versatility to that extent. The public has an impression of us as serious interpreters of poetic drama, and it rather resents any interruption to that train of thought. In Germany and France, and even in England, great versatility creates no comment whatever. If an actor plays Hamlet on Monday evening and appears in a modern farce on Tuesday, it is quite as it should be. But somehow or other that does not seem to go on this side of the water. I remember seeing Mr. Tree play the Melancholy Dane on one occasion and the very next night appearing in a piece called The First Night, a rollicking farce in which he, at one point in the piece, jumped down into the orchestra and seized the director's baton, burlesquing an orchestra leader. And it was received with rounds of applause! But fancy one doing that in this country. We would be called undignified at once."

♠

Waits Between Acts.—If managers generally would bring their intelligence to bear on the small things that make or mar the fortunes of a promising play they would see that the waits between acts were cut short. I have seen many a comedy score a failure because of the deadly lull between acts. Every play is illusion. Give an audience time to cool down and turn its mind into other channels, and it is difficult to make it resume the broken thread of interest. The elder Dumas realized this with unfailing accuracy when he rushed behind the scenes on one occasion, after the fourth act of one of his premieres, and offered the stage hands a princely bonus if they would raise the curtain on the fifth act before the applause died out. But our sapient stage directors attach more importance to getting their vases and bric-a-brac in the right place, and thereby wasting precious time, than they do to cutting short the intervals of action in the play. Orchestras were introduced partly to prevent the audience from escaping the atmosphere of the theater. When an audience is compelled to discuss the price of beef to while away the time while the stage hands s t the scene for the next act, the dramatist is breasting an adverse tide, and a play must indeed be intrinsically a powerful one to overcome this handicap.

♠

The quick and decisive failure of The Bridal Path is attributable to nothing save the blundering handicraft apparent in the construction, for which the playwright very probably is not responsible. Few managers understand the balancing qualities, so to speak, of the constructive literary mind, which sees points not discernible to people who have had no mental training of that kind. Few, moreover, understand that while a scene may be strengthened, the whole philosophy of a play is destroyed if it is so altered as to give a changed impetus to the developments of the plot. And from all accounts, that was the case in this instance.

♠

Julius Caesar, of Webb City, Mo., witnessed a performance of Shakespeare's drama of the same name as his own, from a front seat of the Shubert Theater, at Kansas City.

"My early ancestors are supposed to have come from southern England," said the man in front. "Perhaps I am a descendant of Julius Caesar. Who knows? I don't."

He was in town buying goods.

♠

The success won within a relatively short time by a number of players serves to demonstrate that no player needs to grow despondent because his moment of triumph is deferred. I know of two actresses now in general demand who five or six years ago were unable to secure an engagement and were by many considered passé. Their present popularity leads me to speak of them particularly, because their cases were pathetic. They saw others of no more merit than themselves forging to the front while they were passed over among the unfit. Ultimately their opportunity came and to-day they are two of the most sought-after actresses on Broadway.

♠

No one suspected when Laura Hope Crews played so vivaciously her part in The Honeymoon, the other afternoon, that she was a candidate for the hospital. She was to have been operated on that day, but bravely battled her way through the comedy that the performance might take place, and the next day submitted to the surgeon's knife. Appendicitis.

♠

Judging by the number of letters I receive from dear American friends in Paris on the stationery of a well-known American express company, I am led to infer that this particular company supplies the letter-heads and envelopes for all the American globe-trotters who visit that charming town.

♠

Since A. G. Delamater announced that he would present Tyrone Power in a series of Shakespearean roles, he has received hundreds of letters urging him to let Power play Brutus in Julius Caesar. In compliance with so many requests, he has placed the drama in rehearsal. A prominent English actor is to play Marc Antony and Harry Sothern, a nephew of E. H. Sothern, is to act as stage director.

CHANGES IN NEW PLAY

Vera Michelena to Play Show Girl in Ashley Miller's Music Drama

Grace La Rue is out of the cast of The Seventh Chord and it has been decided that Vera Michelena will play the role of the show girl, Zelda. The Seventh Chord is the new music play to be produced at the Powers Theater in Chicago by George W. Lederer on March 23. Miss Mary Shaw will be the boarding-house keeper, Miss Love; Doris De Phillips is to be the slavey, Marie, who becomes an opera star in a night, and Cecil Ryan will probably enact the young Southern composer, Bert, although Messrs. Lathesky and Wadsworth are possibilities for the single male role.

ACTORS MARRIED AT WICHITA

Donald D. Noe (known to the stage as Jack Marvin), aged 28, and Stella C. Mostow, aged 27, were married, in Wichita, Kas., the groom's home city, on Wednesday, Feb. 26, at the residence of Mr. and Mrs. T. Ashton Magrane. Mr. Marvin is the leading man of the Lyceum stock company at Wichita, and Mrs. Marvin, though not acting recently, has been a member of the Woodward stock company of Kansas City.

THE CALLBOY

To BOHEMIA'S DEMI-GODS.

Here's a toast to La Boheme, the sharps and the flats!
To the children of genius with domes full of bats!
To the glorified dreamers who talk through their hats?

May their sumptuous banquet on this gala night
Be a luminous round-up of meteors bright,
Ev'ry glow-worm and firefly 'way out of sight!

And may wine, wit, and wisdom flow forth with a will;
May each royal good fellow drink quite to his fill;
May he smile and look happy when paying the bill?

Then with spherical paunches and well-larded slats,
'Mid hilarious banter and brotherly spats,
May all find their own homes—or some friendly doormats.

LEONTINE STANFIELD.

The foregoing picturesque stanzas are offered in keenest appreciation of the fact that I wot not what they are all about beyond Miss Stanfield's statement that "the Bohemian element of the profession is about to give a grand banquet," and she projects the lines as an appropriate toast for the auspicious occasion. Personally I have no knowledge of the banquet in question; much less have I received an invitation to anything of the sort. Nor has diligent inquiry shed aught of light upon the subject. Maybe, however, my invitation has been sent by parcels post and been held for postage. There are, I believe, certain things colloquially designated as "bundles," "packages" and "loads" which may not be distributed through the new postal arrangement.

Which recalls an advertising banner lately displayed by a Third Avenue motion picture institution. It announced: "The Drunkard's Career in two reels." The hero of this particular career must have gotten away easily. Just fancy him escaping with only two reels when he might have had so many things vastly worse—falls, staggers, fits, convulsions, shakes, D. T.'s, lawsuits, divorces and what not else. A neighboring picture plant, not to be outdone in enterprise, hung out a six-sheet lithograph of Henry Miller and Ruth Chatterton in The Rainbow labeled "In Ancient Egypt."

Arguing as to the wondrous pictures, Thomas A. Edison has been telling a daily paper reporter that his new invention, the Kinetophone, which is to reproduce sounds as well as scenes and actions, "must affect the whole people. Actors will have to leave the legitimate stage to work for the 'movies' in order to get any money. This is all the better for them. They can live in one place all the year round, and barnstorming will cease automatically when no one wants to pay several times the amount of the 'movies' for some inferior production of a stale play. The big studios will be centralized, perhaps in New York, employing all the actors at a better figure than they now get."

This assuredly authoritative asservation might be a bit disheartening to some roadsters did not that other eminent inventor, the irrepressible Oscar Hammerstein, come to the rescue with a cheering imitation. Testifying in the suit of Millionaire E. T. Stotesbury to recover certain moneys alleged to have been advanced for the Philadelphia Opera House, Mr. Hammerstein declared: "The people of Philadelphia won't support my proposition, and I am forced to fill the house by means of complimentary tickets, because the artists cannot sing to empty seats, and they must be encouraged."

Now here would seem to be the one grand hope. What a field opens to all the players for whom there are no parts, to all the actors who cannot act! They, forsooth, may now earn an honest, steady wage by the more or less agreeable industry of merely looking on and applauding enthusiastically at the right times. Paris has been long renowned for its hired claque, very justly condemned by all hands, but here we have a whole audience paid to whoop up things with a clear conscience and no fear of suspicious critics or bouncers. Let us register a hope that they'll save a seat for

"What is it that doesn't strike when on strike?" queried the peripatetic one.

The watch dealer made one bound over the counter. The p. c. darted toward the door, seized the knob, turned suddenly, and with quizzical expression of face said:

"You aren't on. It's the ninepin; it falls on a strike!" and vanished.

THE CALLBOY.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager
145 West Forty-fifth Street, New York, N. Y. Telephone — Bryant 8360-8361
Registered Cable Address—"Dramirror"

SUBSCRIPTIONS
One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

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AS TO CHORUS LADIES

THE San Francisco *Star* administers a well-deserved rebuke to U. S. District Attorney JOHN L. MCNAB for his uncalled for attack on ELIZABETH MAYNE, the leading chorus girl in a San Francisco theater, who placed in the hands of a Post-Office Inspector an obscene letter addressed to her by a person who shall be nameless here, but who is serving a term of four months in jail for his offense.

Instead of prosecuting the case with the vigor prescribed by his official duties, MCNAB seems to have acted as an attorney for the offender when he addressed the court in the following words:

So far as the woman to whom the letter was addressed is concerned, she is entitled to no consideration. She is a variety actress of the chorus girl type, whose chief ambition in life is to see her figure clad in tights on the front page of the daily paper. . . . Therefore, it is the public who are to be considered and not this creature, whose antics on the stage awakened his passion.

This intemperate language issued from the lips of the man who was appointed to prosecute offenses under the postal laws. In the words of the *Star*, a paper which has more than once commended him in its columns because he deserved to be:

Does Attorney MCNAB know how many of our finest singers, men and women, started in the chorus? The injustice that comes from high places, even though it be through ignorance, is doubly exasperating.

Shame upon you, Mr. MCNAB, for this gratuitous insult to women who, as a class, although confronted by a thousand temptations, are as jealous of their honor as any other class on earth. How little the world knows what is behind their gaiety, and their "antics," which are so pleasing that they are in demand for men's exclusive clubs beyond all other entertainers!

Perhaps Mr. MCNAB's experience has been with chorus ladies of a sort not calculated to enhance his good opinion of them. And perhaps he is not aware that chorus girls, like society women, differ morally and intellectually. Miss MAYNE seems to be sustained by a preponderance of evidence as to her respectability, as respectability goes. Instead of seeking notoriety by giving the letter, which must have been a pretty odorous one, to the press, she turned it over to the Post-Office Department. The trial judge read but a few lines, which was sufficient to convince him of its baseness. But evidently no decent girl, if she earns her living in the chorus, is safe in seeking the protection of the laws where there are MCNABS empowered to represent Uncle Sam in administering them.

PROGRESS IN REACTION

"ART," comments the New York *World*, apropos of the nude dancer said to be delighting Parisian audiences at the Comédie Royale, "no more than industry can stand still. Change is the inexorable law. Dancing having attained the goal of entire nudity, the next sensational step must be dancing with clothes on." But why stop there? The law of change is as inexorable in the drama as in the other arts. We anticipate with satisfaction its effect on certain extreme and mad tendencies of the present day. Comic opera librettos having gained the novel end of complete inanity, the next sensational step must be to write something clever. Musical comedy having reached the logical extreme of puerility, the next novelty must be a clean musical show. Problem plays having touched the limit of dreary polemics, the next unusual and "different" features must be a play that sees life steadily and sees it whole. The theater in general having reached a degree of commercialism that knows no limitations, the next progressive feature must be a theater that knows many. In fact, about the only startling and sensational thing that is left for the manager to do is to give us something artistic.

THEN AND NOW

THE world is indebted to the New York *Herald* for an important table of comparisons showing the cost of outfitting an individual member of the female chorus of a musical comedy show fifty years ago and to-day. From this we gather that at the lowest estimate the difference represents in dollars and cents a matter of some 60 per cent., and thereafter soars into speculative realms that stagger the brain. What a producing manager may think when he gazes upon this table is not a matter for mere words.

In LYDIA THOMPSON'S days—say about 1868—the chorus ladies wore tights which, being silk, of course, you could buy for a simple matter of $8. To-day she wears evening gowns—not that modesty has materially advanced—which range in price from $75 to $500. She must have "knickers" of Italian silk, which are cheap at $3.50, and silk stockings marked down to $2.50.

In those good old days slippers cost $3. But they were not jeweled, which adds from $12 to $17 to the cost. The old timers wore no elaborate hair ornaments, which now increase the cost from $5 to $65. She may need a silk slip trimmed with flowers in a dancing scene, and again $20 is added to the sum total. In short, in 1868 you could equip a chorus girl for $31, whereas to-day you can't do it for less than $84.50, and from that up to $509.50, without slips, hair ornaments and jeweled shoe buckles.

Do you wonder that the poor manager is complaining of hard times, eliminating the orchestra, charging for programmes and declaring the price of seats to be too low?

SPARKS

(Walter Clouston in "Evening Sun.")

New York, theatrically speaking, is a suburb of London. If the great American drama were written who would play it? Out of the thirty-four first-class theaters along the Rialto during the week of Feb. 3, 1913, we find eighteen are occupied by British attractions with British actors. To be exact, sixteen English attractions, one Scotch, and one Irish.

This total, comprising one-half of our theatrical offerings at present on Broadway, is cast with nine-tenths British performers.

Of the other eighteen attractions, which are here classed as "American," many are foreign translations and adaptations. The Metropolitan Opera House, the Hippodrome, and the Winter Garden are not included in the list of thirty-four theaters named.

In our American attractions we find a goodly percentage of British actors. For instance, in David Belasco's production of Years of Discretion we find about one-half of the actors are English.

Where is the American actor? On visiting the first-class dramatic and musical agents we find their offices packed with British actors applying for positions. Go to the theatrical manager's office and you will overhear him replying to some young American applicant, "Yes, my boy, but we must have an Englishman in the part."

Charles Frohman announces that next season he will surround John Drew with an entire American company in Much Ado About Nothing, as an offset against the contemplated invasion of further English stars and their entire companies next season. One lone company. Here indeed is a "novelty."

Many Americans that I know have won their experience in stock, come to New York seeking a Broadway opening, have spent their savings, starved, then gone back to stock again, saying: "It's no use. I can't get in. I can't get a hearing." This experience is identical of hundreds upon hundreds.

Who encourages the American actor? Did the National American Theater, which was called the New Theater? Here we found English stage-managers, English actors, and English plays predominant. When the directors of this company wished to give a gold medal of merit to an artist a Wall Street magnate stood up in the theater and handed a beautiful address and said piece of gold to an English woman.

Even in the vaudeville and moving picture fields I have heard managers say, "We must have Englishmen."

Acting is an art that must be developed on the stage. Little is accomplished in the studio. Season after season on the road in one-night stands does not make actors.

Where is the American actor? I reply, "In stock companies." Search 'em out, Mr. Frohman, and you will find many fine ones for your all American cast of Much Ado.

INVITES CORRESPONDENTS

Editor DRAMATIC MIRROR:

SIR.—Playing the Star courses, as I do most of the time, I find that the correspondents of THE MIRROR and other dramatic journals often feel a reluctance about attending the performances for fear that their credentials will not be recognised by the local managers, and I write to say that I should be very happy to have you state in some way to all MIRROR correspondents that they are thrice welcome to see my show whenever they wish. If they will take the trouble to look me up I shall see that they get a pair of the best in the house.

Respectfully, RALPH BINGHAM.
En tour; route in MIRROR Miscellaneous.

ROY ATWELL A STAR

Roy Atwell, the comedian in The Firefly, which is now being presented under the management of Arthur Hammerstein at the Casino, will star in a musical comedy now being written for him by Otto Hauerbach and Rudolf Friml. Mr. Hammerstein has signed a contract with the comedian for a number of years, and after The Firefly returns from its tour to the Pacific Coast next season Mr. Atwell will begin rehearsing his new piece.

EDITOR'S LETTER BOX

F. G. T., Middletown.—Oliver Morosco may be addressed at the Morosco Theater, Los Angeles, Cal.

ESTELLE LINDSAY, Chicago.—A letter addressed to Arthur Stanford, in care of THE MIRROR, will be immediately forwarded.

A. S. N., Delavan, Wis.—The Red Widow was presented at the Astor Theater, New York, on Nov. 6, 1911. The piece had a Boston run previous to its metropolitan premiere, extending from Sept. 2 to Oct. 28, 1911.

LOBE PROGRAMME, Scranton.—If you mean the role of the Grand Duke Sergius in The Balkan Princess, it was played in New York by Robert Warwick. We have no record of the players who appeared in the roles of the thieves on the Western tour.

J. A. LANE, Brooklyn.—Almost every motion picture player had previous stage experience and it is practically impossible for a person lacking such training to enter motion picture work. We know of no prominent film player who is a graduate of a school of motion picture acting, and we cannot comment on such training schools.

N. O'LEARY, Philadelphia.—Julia Marlowe was born at Coldbeck, eight miles from Keswick, in Cumberland, England, Aug. 17, 1870, being the daughter of Sarah (Hodgson) and John Frost. She came to America in 1875 and was educated at Cincinnati and Kansas City. We know of no brothers or sisters on the stage. Miss Marlowe made her first stage appearance at Ironton, Ohio, under R. E. J. Niles, in 1882, in H. M. S. Pinafore. Among her greatest classic roles are Juliet, Rosalind, Katherine, Beatrice, Lady Macbeth, Viola, Portia, and Ophelia. We do not know her favorite role.

SUBSCRIBER.—Mabel Barrison was born in Toronto, her name being Eva Farrance. She took the name of Barrison when, at the age of twenty, she began her stage career. She first appeared with Anna Held in The Little Duchess, succeeded Lotta Faust in The Wizard of Oz, played in Babes in Toyland, with Weber and Fields in Barney McGibbs, in Chicago as star of The Land of Nod, starred and scored her greatest success in The Blue Mouse, and was playing in Lulu's Husband when her health failed. She died in Toronto Oct. 31, 1912. Miss Barrison was twice married, William Gaston being her first husband. She obtained a divorce and married Joseph Howard about seven years ago.

THE TWO MILTONS

Editor DRAMATIC MIRROR:

SIR.—It is a long time since I broke into print in THE MIRROR columns. But I cannot forego this opportunity to gratify a yearning for that now universal professional disease, "publicity." I am moved to this resolution by the reading of the following paragraph in the current issue of THE MIRROR:

"Edwin Milton Royle, author of The Unwritten Law, has begun proceedings against the Gagnon-Pollock Stock company, in Houston, Tex., for unlawfully using the title of his play, which was produced in the Fulton Theater, this city, on Feb. 7. The Houston play is said to be totally unlike Royle's drama."

I have long known and admired my handsome namesake as a fairish sort of an actor and a better play-maker. And now he reveals to me an entirely unsuspected talent. He is a humorist. Marry how? Briefly then, thus it is: A year or more ago, when brother Royle first announced the play under discussion and before its premiere at Atlantic City, I wrote him that I had duly copyrighted a drama called The Unwritten Law in 1896. I sent him the number of my copyright registry and informed him that my play had been acted for several weeks. Milton was so busy that he failed to acknowledge the receipt of my letter.

A drama under the same title by Mark Swan has been on the road and in stock and repertoire for some years. I called brother Swan's attention to my copyright, but told him to go ahead and use the title if he liked it, as I had rechristened my drama The Whirlwind Harvest. Swan said he would drop the title, as he believed it had "hoodooed" him. Candidly, I don't care a flip about the title, but really I couldn't resist the fine opportunity for a little gratuitous publicity afforded me by Milton's amusing bluff.

There are several things I would like to say about my own play and its wonderful value for stock purposes, under any old title, etc., etc., but as it might be charged up to me at regular rates I will not yield to the temptation. When we two Miltons meet at the Dramatists' Club we will shake a pair o' dice to learn which one lost. And that's the first pun I have been guilty of since Ed Kidder and I swore off, twenty-five years ago. MILTON NOBLES.

PROVIDENCE, R. I.

BROADWAY FAVORITES OF THE SEASON

Morrison, Chicago.
LUCILE WATSON.

In The Bridal Path at the Thirty-ninth Street Theater, one of the most pleasing and most intelligent performances of the season is given by Lucile Watson, an artist of wide experience and great versatility, who was seen for a brief period early in the season as Frances Lawton in The Point of View.

Miss Watson's first success was with Ethel Barrymore in Captain Jinks of the Horse Marines, and after becoming once established as an actress her career has been comparatively an easy one although not always in fortunate productions.

After a season with Miss Barrymore she supported Clara Bloodgood in The Girl with the Green Eyes, playing a small role with marked distinction. She was principal support for Millie James in her first starring venture of the ill-fated Glad of It, in which Edward Abeles, Hassard Short, and Zelda Sears were also prominent, and after this came a successful season as Mrs. Bowie with William Collier, in The Dictator, which served to bring Miss Watson before the public again as an actress of merit.

Besides the above mentioned parts, Miss Watson made a wonderful impression as Mrs. Herria in Her Sister, with Ethel Barrymore; with Henry Miller she created the role of Enid in Young Fernald. Since that time she has been with Grace George, Cyril Scott, and Max Figman in Broadway productions. Miss Watson's record is one of which she may well be proud, for she has been associated yearly with Broadway engagements, her only step off Broadway being a special four weeks' starring engagement in stock last Summer in Rochester, where her performance in the role of Laura Murdock in The Easiest Way, one of the four roles she portrayed, stamped her a clever exponent of character parts.

CHAMBERLAIN BROWN.

NEW BOARD DIRECTORS

Federation of Theater Clubs Plans Monster Benefit in May for Production Fund

The National Federation of Theater Clubs, at a recent business meeting, elected a new board of directors. William A. Brady and Sydney Rosenfeld are prominent members of the new board, which numbers Louis Rouillion, James R. Silliman, Randolph R. Beam, Louis Lowry, Charles Dersch, Charles Sayer, Platon Brownoff, James W. Osborne, F. W. Ruckstuhl, Edward C. White, George C. Currie, A. Lloyd Nathan, Robin A. Lau, Mrs. John D. Watson, Mrs. Estelle Pringle, Genie H. Rosenfeld, Jessie Q. Fara, Laura A. Silliman, Ruth A. Newberger, Lillian N. Duke, Mrs. A. S. Tuthill, Mrs. O. C. Field, Mrs. Edith F. Ranger, Miss Alice Dunlevy, Mrs. R. A. Lau, Mrs. Lydia B. Koch, and Mrs. F. Churchill. The first meeting of the board was held on Wednesday, Feb. 26.

Plans are being made to hold a monster benefit performance in May. All of the prominent professional players in New York will be invited to contribute their services to the worthy cause. The receipts of the benefit will go to the Federation production fund, used in giving untried playwrights and new players a public hearing and an opportunity.

PROMINENT CRITICS

With the possible exception of Prof. Brander Matthews, no dramatic writer of the present day commands a wider circle of readers than Clayton Hamilton. To see his name signed to a column of theatrical chat in one of the prominent periodicals is to experience an especial interest, since the reader is always assured of a sincere spirit, a logical insight into the art of the theater, and a comprehensive grasp of the subject under discussion. In whatever he writes is a strong denotement of that well-balanced mind that eschews the sordid tone of intimacy of the irresponsible *flaneur* as well as the academic tendency of the little man who dignifies "unconsidered trifles" and indulges in a hair-splitting analysis of artistic abstractions. His style has a certain indefinable vigor, and the views he brings to bear on the playhouse and its doings possess a freshness, a liveliness that stimulate and hold the attention.

Mr. Hamilton is at present the dramatic editor of three magazines—*Everybody's*, *The Bookman*, and *Vogue*. His association with *The Bookman* dates from January, 1910, with *Everybody's* since September, 1911, and with *Vogue* since September, 1912. From 1907 to 1909, inclusive, he conducted the dramatic department in *The Forum*, of which he was at the time associate editor.

He has published two books on the drama. His "Materials and Methods of Fiction" was issued in 1908, and "The Theory of the Theater" made its appearance in 1910. Both are popular with readers who take the theater seriously. Other books are now in preparation. In collaboration with Grace Isabel Colbron he wrote The Love That Blinds, a play produced by the Shuberts in 1906, with Mary Shaw as the star.

Besides writing, Mr. Hamilton is well known as a public lecturer on literary and dramatic topics, and has been connected with Columbia University as a

CLAYTON HAMILTON.

lecturer in English since taking his M. A. degree in that institution in 1901. At present he is giving a course in Columbia throughout the college year in "Contemporary Dramatic Literature," one of the first courses established in any American university for the purpose of bringing the actual theater of today within the reach of academic study.

He is one of the youngest members of the National Institute of Arts and Letters. And in this connection, those who may have accepted the frequency with which Mr. Hamilton's name is seen in periodicals as evidence of a long career, hallowed by ripe old age, will be astonished to learn that he has barely passed his maturity. For a man who was born Nov. 14, 1881, he writes like one in the high tide of years whose views are ripened by long experience.

Mr. Hamilton, let us add, has never written a criticism of an actor, but approaches the drama always from the constructive point of view. He leaves it to the critics of the daily press to speak of Maude Adams, devoting his entire attention to J. M. Barrie. In other words, Mr. Hamilton tries to show what the dramatist has really accomplished in his play, irrespective of whether the work of the actors happens to be good or bad, an attitude which of course distinguishes his work from that of all other American critics.

FORBES ROBERTSON'S FAREWELL

Mr. Forbes Robertson will open his farewell season at Drury Lane, London, on Saturday, March 22, with Hamlet. With this he will alternate The Passing of the Third Floor Back and The Sacrament of Judas. Gertrude Elliott will appear in both these plays.

PERSONALS

CRANE.—William H. Crane, upon invitation of President Wheeler and the music and drama committee of the University of California, where he was a guest on Feb. 26, read a paper upon "some developments of the American stage during the last fifty years." Mr. Crane drew upon his own personal experience to illustrate his theme.

ROSTAND.—Edmund Rostand, author of Cyrano de Bergerac, has declared that it is impossible for him to take proceedings against Messrs. Henderson and Damrosch for their production of the opera at the Metropolitan here, as his publisher had failed to take out an American copyright; that, however, these gentlemen had voluntarily offered to make over their rights, which fact, however, will in no way constitute an authorisation, or limit his wish to protest. Under all circumstances he will never consent to the opera leaving America, as his rights are safeguarded in other countries.

NEWTON.—An illuminating and inspiring address on The Modern Drama, was given before students of Grinnell College at Grinnell, Iowa, February 12, by the Reverend Joseph Fort Newton, pastor of the Liberal Christian Church of Cedar Rapids, Iowa. Mr. Newton sees many hopeful features in modern acted drama, among which he enumerated the following: the honorable position now attained by and accorded the actor, as distinguished from the inferior place held by him in former times; the immense advantage of the modern stage mechanism, scenery and lighting effects, making possible real pictures and doing away with undramatic descriptive matter in the lines; men of the first order of genius the world over are writing plays, dramas are being printed in increasing number, and the wider reading of plays makes for a better drama. The chief characteristic of modern drama is its insistence on truth. It is more dramatic and less theatrical than ever before. Melodramatic, tigerish acting has practically disappeared, and we rebel against it. We know that great grief expresses itself quietly, brokenly, and not noisily, but these quiet effects make strong demands on the actor of to-day. The soliloquies of Shakespeare's time have been replaced with action. We see and feel the things acted which in the old drama were told. Mr. Newton concluded with remarks on the modern conception of tragedy, man overcoming fate, "the redemptive making of personality," as contrasted with the old notion of fate brooding over, thwarting and overwhelming man. Anything that baffles or defeats the making of personality is the modern idea of tragedy.

VERNON.—Ida Vernon, now a member of The Road to Happiness Company, is writing a book of reminiscences. Having played with nearly all our great actors of the last two generations, once as leading support to Edwin Booth, whose affianced she was at the time of the great actor's death, a very authoritative contribution to American stage literature may be expected.

COHAN.—Neither George nor a host of his friends will fail to recognise the familiar faces of Mr. Cohan's respected parents in the double photograph in this column. George may well be proud of having brought up two such clever parents.

ALDER.—Fraulein Else Alder has been called "the Fritzi Scheff" of Berlin. She is one of the most popular singers in comic opera in the German capital. She will be brought to this country next year by Klaw and Erlanger to appear in an English adaptation of a foreign musical play. The picture in THE MIRROR is the first picture of her to appear in any American paper.

MR. AND MRS. JERRY COHAN,
Father and Mother of "George."

HOSCHNA'S ESTATE $6,422

Widow Says He Neither Kept Books Nor Deposited Royalties

Carl Hoschna, composer of the Madame Sherry music, who died on Dec. 23, 1911, left a net estate of $6,424, according to the State Deputy comptroller's report.

This sum consisted of $3,742 of a $5,000 insurance policy given him by his publishing firm, M. Witmark and Sons, after his debts to the company had been deducted, and $2,700 which was estimated to be the future royalties on the music of Madame Sherry and The Wall Street Girl.

Jay Witmark, Treasurer of the music publishing firm, testified that Hoschna's royalty from Madame Sherry was 5 per cent., and from The Wall Street Girl 6 1/2 per cent. of the total receipts, and as there was little demand for these plays any longer, he estimated the probable sum to be derived from the first as $2,500 and from the other as $200. From the other plays, the music of which Hoschna composed, Katy Did, Jumping Jupiter, Dr. De Luxe, and Prince Humbug, he said there would be no income derived. How much had been received from any of the composer's works he did not say.

The composer's widow, Mrs. Hettie Hoschna, testified that her husband never kept any account books, and she had no way of knowing what his income was at any time, as he cashed all his royalties and never deposited in bank.

BECK ISSUES DENIAL

States That He is Not Manager or Director of New Palace Theater

Mystery still surrounds the new Palace Theater, located at Seventh Avenue and West Forty-seventh Street, and reported to be ready to open March 17. Martin Beck has issued the following statement:

"The published statement that I am the manager or director of the new Palace Theater at Seventh Avenue and Forty-seventh Street is untrue. The Palace Theater is neither owned nor controlled by me, but, on the contrary, by a corporation, the Palace Theater and Realty Company, in which prominent Eastern and Western managers are interested. The policy of the Palace Theater has not been settled upon and no statement of any kind whatever regarding its future has been given out. When the Board of Directors of the Palace Theater and Realty Company decides upon the nature of the attractions to be presented the information will be given to the public."

"DAMAGED GOODS" ASSURED

Mayor Gaynor has written a letter to the promoters of Damaged Goods, Brieux's eugenic play, which is being Englished by George Bernard Shaw, and which will see its initial production here at the Fulton, on March 14, at a special matinee performance. The mayor's letter indorses the play and promises that there shall be no interference by the police. William Harris has donated the theater and Mr. George A. Tyler the scenery for the occasion.

The following ladies and gentlemen comprise the cast: Wilton Lackaye, Richard Bennett, Dodson Mitchell, Clarence Handyside, John Warner, Amelia Gardner, Grace Elliston, Laura Burt, Margaret Wycherly, Mabie Morrison, Roberta Taylor; stage director, Guy E. Bragdon.

"EVERYMAN" ON MONDAY

The first performance of the Liebler Company's revival of Everyman at the Children's Theater will be given next Monday evening at nine. The performance will be repeated every evening and on Tuesday, Thursday and Saturday afternoons at three o'clock, with Edith Wynne Matthison in her original part of Everyman.

WILL REVIVE "MERRY WAR"

Next season Comedian John E. Henshaw, who is now appearing in vaudeville, will star at the head of his own company in a spectacular revival of The Merry War, an operetta that was extremely popular a decade ago. Grace Avery will have the leading female role.

FRIARS' CLUB DINNER

The Friars Club will tender a complimentary dinner to De Wolf Hopper at the Hotel Astor on Sunday evening, March 23. William Collier is chairman of the committee of arrangements.

SELENE JOHNSON FOR LONDON

Selene Johnson will retire shortly from the cast of The Argyle Case to appear in the London production of the piece and to appear with Madame Simone in the new Henri Bernstein play.

SONGWRITERS BALL

The grand ball and song contest of the Songwriters Club of New York, Inc., will be held at McKinley Square Casino, 169th Street and Boston Road, Saturday evening, March 8.

LOUISE LANGDON TO WED

Boston's own Louise Langdon, popular as an ingenue for her past work at the Castle Square in Boston and well known throughout New England for her stock work in Brockton with Monte Thompson's company, and in Lowell with Donald Meek and Chamberlain Brown, is engaged to wed Dr. Phillip P. Cummins, a well-known Brockton physician. The marriage will take place within a week and the honeymoon will be spent in Europe. Her romance began two years ago when she was playing stock in Brockton.

SOME NEW PLAYS

Mostly Musical Pieces—Another Comedy by Richard Harding Davis

The Beggar Student, Carl Millocker's comic opera, will be the annual revival for the Shuberts and William A. Brady's Gilbert and Sullivan Opera Company this season. It will probably open at Weber and Field's Music Hall next Monday evening. The leading players will be Kate Condon, as Countess Palmatica; Blanche Duffield, as Laura; Anna Wheaton, as Bronislawa; De Wolf Hopper, as General Olendorf; Viola Gillette, as Lieutenant Poppenburg; Arthur Cunningham, as Major Holzhoff; Louise Barthel, as Eva; Arthur Aldridge, as Janitsky, and George MacFarlane, in the title role.

Under the direction of Frederick McKay, Blanche Ring will appear in a new comedy, When Claudia Smiles, early in the Spring, preparatory to a summer season in New York or Chicago. When Claudia Smiles is by Leo Ditrichstein, author of The Concert. It is based upon Mr. Ditrichstein's Vivian's Papas, in which Miss Ring first appeared as a star. Jerome and Schwartz are writing the songs for the new comedy, which will be staged by R. H. Burnside.

Christie Macdonald's new operetta which Victor Herbert and the brothers Smith are writing is to be called Sweethearts, and will be first produced in Baltimore Easter week.

R. H. Davis, whose last notable success as a playwright was scored with The Dictator, is writing a new comedy which Charles Frohman will present next Fall at the Lyric.

The Shuberts announce that Rudolph Schildkraut, the noted German actor, will appear for one week only in the West End Theater, beginning on Monday, March 10, in the new play, Number 37. He will be supported by his own regular company.

JESSIE ABOTT HAS PART

Sister of Bessie Abott Appears as Tamai in "Joseph and His Brethren"

Jessie Abott, the sister and one-time concert associate of Bessie Abott, made her New York debut on the legitimate stage last Monday evening at the Century Theater. A few weeks ago Miss Abott made her stage debut in Robert Loraine's company in a small part, and did so well that she was transferred to the Joseph and His Brethren company. On Monday she appeared as Tamai, the chief maid-in-waiting to Zuleika, in the Century Theater spectacle. Miss Abott's name, like that of her sister, is one assumed for stage purposes. She is a member of the famous Pickens family of South Carolina, which has given many prominent statesmen and warriors to the country and to the South. The name Abott, spelled with one b, is her mother's name of Abbott, modified by an error on the programme of Bessie Abott's first appearance at the Paris Opera.

SHOOTS WIFE, KILLS HIMSELF

Actor's Tragic Deed Said to Have Been Prompted by Jealousy

CINCINNATI (*Special*).—An actor who the police say is William Helfer, of McKeesport, Pa., playing at the Colonial Theater, Covington, Ky., fatally shot a woman known here as his wife, and then shot himself, on Feb. 22. Helfer died to-day.

The woman, known as Rose Van Kamp Helfer, also as Jess Van Kemp at 9 East Fourth Street, Covington, cannot survive. The police say jealousy caused the double shooting. The woman just before lapsing into unconsciousness asked that a telegram be rushed to Helfer or Helfer at McKeesport. She could not be revived to secure any better direction.

"ROSENKAVALIER" A SUCCESS

LONDON (*Special*). — Strauss's Rosenkavalier continues to draw brilliant audiences to the Royal Opera House, Covent Garden. All the cheaper seats for the season were sold long ago, showing that the appreciation of the public for the more elaborate forms of opera is growing fast.

The King and Queen and Queen Alexandra attended the performance last Saturday night. Thomas Beecham conducted. The performance was particularly good, everything went without a hitch, and the admirable cast rose to the occasion in an enthusiastic manner.

His Majesty personally congratulated Mr. Beecham on his success; thought the music charming and liked the orchestra very much indeed, and said that he was glad to hear the public was responding in a whole-hearted manner to Mr. Beecham's enterprise.

NEW YORK UNDERWORLD PLAY

LONDON (*Special*).—Jessie Millward, who has been touring America with the strong little play, As a Man Sows, was seen Feb. 11 at Chelsea Palace in a sensational drama of New York underworld, In the Gray of the Dawn, written by Mary Asquith and David Higgins. Memories of old nights at the Adelphi, when Miss Millward, with handsome "Bill" Terriss, made her appeals in The Harbor Lights, The Bills of Hasiemere and other powerful and popular dramas were revived.

Jessie was full of anecdotes respecting the kindness with which she was received in America. Looking remarkably young, and as powerfully dramatic as ever, she had a thoroughly sympathetic reception for her good acting and a good melodrama.

NO SUNDAY DRAMA

Police Prevent Performance, to Which Players Had Been Invited, Until Midnight

The special performance at the Harris Theater of The Master Mind, scheduled for last Sunday evening, was not given until 12.05 o'clock Monday morning.

The performance was intended for players appearing in various metropolitan attractions. Invitations and tickets were sent to the actors, but when the players arrived at the Harris they were informed that the Waldo interpretation of the Sunday laws prevented the performance until after midnight. Uniformed policemen were on hand.

No apparent effort was made by the police to stop any of the Sunday vaudeville shows or concerts. In fact, a variety show was in full swing next door to the Harris.

MISS SCHMITZ TAKES VEIL

Former Mayor's Daughter Abandons Musical Career

Eugenia Schmitz, the eldest daughter of former Mayor Eugene Schmitz, of San Francisco and once prominent leader of orchestra, has abandoned her musical career, which she was expected to follow, and has taken the veil in the Dominican convent in San Rafael, Cal. As a consequence she will not be permitted to attend the first production of her father's opera, in the composition of which she collaborated.

"SON AND HEIR" AT THE STRAND

LONDON (*Special*).—The Glad Eye, withdrawn from the Strand Theater at the height of its success, has given place to The Son and Heir, which, although somewhat adversely criticised (and perhaps in consequence of it) draws big audiences. It will in due time be replaced by The Olive Branch, translated from the French of Lucien Nepoty. The American rights have been sold to Lee Shubert. The play ran for a considerable time at the Antoine Theater in Paris.

Another play that Louis Meyer has in preparation is Le Prize de Berg-op-Zoom, by Sacha Guitry.

MOTHER OF G. B. SHAW DEAD

G. Bernard Shaw's mother died in London on Feb. 28, at the age of eighty-three. Mrs. Shaw was an excellent musician and was especially noted for her faculty of imparting her knowledge to students. The Shaw household was always a musical one, and her famous son naturally imbibed his love of the art through home influences.

"TURANDOT" WITHDRAWN

LONDON (*Special*). — Dr. Vollmoeller's Chinese play, Turandot, is to be withdrawn and will be followed by Oscar Wilde's comedy, The Importance of Being Earnest, which, however, is limited to a brief revival, as arrangements have been made to produce in the near future a play by A. E. W. Mason in which Sir George Alexander and Irene Vanbrugh will appear.

ACTORS CHURCH ALLIANCE NEWS

Headquarters 254 West Fifty-fifth Street.

The regular monthly meeting of the Board of Directors of the New York Chapter will be held next Thursday afternoon, March 6, at 5.30 P. M. The National Council of the Alliance will meet in the evening of the same day at 8 P. M. All officers are expected to be present.

The work done by the Actors' Church Union in France and throughout the whole world, together with the aim of its Officers and Chaplains, cannot be more aptly told than in the words of the Chaplain for Paris in his address given at the recent New Year's gathering. Referring to these Chaplains as representing the Church in the lives of the actors and actresses, the Reverend Cardew, the Paris Chaplain, said:

"I am earnestly anxious that you should have some one whom you can regard as your own special Chaplain and as your friend, to whom you can turn in the time of trouble and necessity. I want you also to include in the circle of your friends those who help me in my work for your sake, who visit you in your hotels and take so affectionate an interest in your welfare. We are all members of the Actors' Church Union of Great Britain and Ireland (affiliated with the Actors' Church Alliance in America) and we have 400 Chaplains like myself. We are trying to draw the Church and the Stage a little closer together; trying lovingly and sympathetically to understand the special circumstances of your life and work. It is often asserted that to be associated with the stage is to abandon your God and forsake your religion. Let me say emphatically that I do not and cannot believe this to be true. I want you to prove to the world that it need not be so, and that with you it is not so. There are large numbers of members of our Actors' Church Union who are earnest, devoted, God-fearing men and women, who are honestly trying to unfold the honor and purity of their profession. I hope you will always feel the extraordinary importance of the stage as a profession. Consider the enormous crowds who flock to the theater night after night; far, far more than ever enter the doors of the Church, and you will understand what an immense power for good or for evil it may become."

THE PUBLICITY MEN

Frank H. Morse has gone to his home at Ashland, N. H., where he is enjoying the sleighing and intends to remain until Sept. 1.

Townsend Walsh will come into New York ahead of John Mason in the revival of Liberty Hall, and will immediately go out ahead of The New Secretary, with Charles Cherry and Marie Dow.

"Bide Dudley," of the *Morning Telegraph*, observes with a chuckle that Harry Sweatman knows an advance man out West named Brownstone, than whom, notes Harry, few advance men can put up a better front.

Now that the Little Theater is to be dark for a few weeks until The Pirate is ready for production, Mr. Mitchell, Winthrop Ames's general press representative, will do the advance work for the children's fairy play, Snow White, in its tour of Eastern cities.

Winfield Hogboom is the director of publicity for the Panama-California International Exposition, which—in case you don't know—will take place every day of the year at San Diego, Cal. Already he is sending out "copy" concerning the wonders of the new exposition.

We are sent the following letter: "George W. Gebow, advance man, A. G. Delamater's Freckles company, captured the first prize at a fancy ball given by the Society Set (sic) at Cobalt, Ontario, Saturday, Feb. 22. This makes the second one within a month; the last one was taken in St. John, New Brunswick."

The London Gaiety girls had better look out. Sixteen young women appearing in the ballet with Montgomery and Stone and Elsie Janis in The Lady of the Slipper at the Globe Theater will go to London next Summer to dance in the Palace Theater in the review to be produced by Alfred Butt. They will return in the Autumn to join the musical play for a tour.

When Eddie Pigeon left Chicago a week or two ago to "blaze the trail" and "blow the horn" for Little Boy Blue, a stag going-away party was held by about half a hundred of the notables of the Chicago theatrical world at the Saratoga Hotel for one of the best known and most popular of newspaper showmen. Percy Hammond, Sam H. Harris, Campbell B. Casad, Harry Ridings, Winchell Smith, Sam Lederer, and Norman Peel shared in the festivities.

Klaw and Erlanger are arranging, in connection with other prominent managers, to give a testimonial to Jerome H. Eddy, the dean of press agents and an old-time newspaper man, on Sunday night, March 30. Mr. Eddy has represented, during his long career as press agent, practically all the prominent stars and attractions, among them Booth and Barrett, Joseph Jefferson, Salvini, Mary Anderson, Madame Modjeska, Sol Smith Russell, and Chauncey Olcott.

J. J. Rosenthal is at it again. He sends us a clipping from the San Francisco *Examiner* in which he divulges A. H. Woods's intention "to have several new musical productions and thinks well enough of San Francisco to bring his companies out here and get the first verdict from the local theatergoers." Among these musical pieces are Taxi 41144; Eleventh Muse, by Pierre Vebber; The Wives of Harold, by Johann Soulle, and The Ladies' Tailor.

Mr. Rosenthal succinctly adds: "I am still very far from Forty-second Street."

APPEALS TO PLAYERS

Two New Boston-New York Steel Trains Are Running Over New York, New Haven and Hartford

Players will be especially interested in the announcement, by the New York, New Haven and Hartford Railroad, that two steel vestibuled trains, representing the acme of the car builders' art in the matter of workmanship, artistic finish and durability of design, are now running between Boston and New York. They form the "Merchants' Limited" of the New York, New Haven and Hartford Railroad—the five-o'clock train between the two cities.

The new service will appeal especially to traveling players. Each train consists of six cars, exclusive of the diners. There are four parlor cars, a combination parlor and baggage car, and an observation smoker. All of them have a steel extension and a wood interior of refined taste and decorative simplicity. The new indirect system of car lighting is a feature.

"THE ESCAPE" REACHES CHICAGO

Paul Armstrong's Latest Has a Sunday Night Opening in Midway Metropolis—Lillian Russell (Mrs. Moore) Paragraphs for the Fair Sex

Grand Opera House Building.
MIRROR BUREAU, SUITE 61,

CHICAGO, MARCH 4 (*Special*).—Paul Armstrong's new play, The Escape, brought out recently in Los Angeles, had its first metropolitan production at the Grand Opera House Sunday night with Helen Ware heading the cast. In point of ambitious intent it is the most notable of Armstrong's plays, for it is a thrilling exposé and denunciation of tenement house conditions in New York and Chicago. Its heroine is born and reared in the slums, and along the route of her escape she becomes the sweetheart of a soulless politician, then a trained nurse, and finally the wife of a physician. The two big scenes are the tragic death of the girl's sister and the murder of the man who legally killed her. The house was packed and was enthusiastic in its approval. As the brother with murder in his heart, Harry T. Nestayer easily shared honors with Miss Ware.

"Every woman could be and should be beautiful from the cradle to the grave."

"Never wear a million dollars' worth of jewels at one time."

"Any woman who says she doesn't want to be beautiful looks the part."

"No woman needs more than one dress, one coat, one hat."

Don't chew gum—chewing gum is a rapid wrinkle-maker."

"No woman should wear more than two rings on one hand."

"Never use alcoholic drinks—they ruin looks, health and morals."

"Liberal use of soap and water is the first essential in the attainment of beauty."

"When you are in a restaurant don't wind your feet around the chair legs."

"If you are fat drink lemon in your tea and leave out the sugar."

"If you are thin use plenty of sugar and cream."

"It is the fault of others if a girl is not beautiful at 15. It is her own fault if she is not beautiful at 45."

"The first rule of beauty is to keep your mind free of evil thoughts. The second rule is exercise. The third is diet—not starvation, but three good meals a day. The fourth is sleep. Keep the gloom off your mind, exercise all you can, eat the things that agree with you and keep away from late suppers and wine parties and sleep eight hours every day, and you will be beautiful and live to be 100. I'm going to live to be 100 and every other woman can if she really wants to."

These and a lot of other paste pearls of wisdom came from the lips of Lillian Russell, who began this week in Chicago her missionary tour of America for the beautification of womanhood. Her five lectures at Orchestra Hall have been patronized by large throngs of the unfair sex and by those members of the brute species in Chicago who came from curiosity. Miss Russell, quite kittenish despite her grandmatronly figure, her eye bright, a smile on her face, and attired in a string of pearls and a gown of exquisite design, gives her audience a delightfully arranged little jolly on "How to Live 100 Years and Die Young," and sends everybody away in a good humor, though none the wiser for having come. We all want to be jollied, so it is better to pay Miss Russell for doing it than professional lecturers and revivalists.

The Kinemacolor Company introduces the performance with a series of pictures showing the unfolding of flowers, called "From Bud to Blossom." These pictures are wonderful in arrangement and exquisite in coloring, for they reproduce the natural colors of the opening blossoms as only Kinemacolor pictures can. Then, while Miss Russell speaks, the Kinemacolor views show the actress exercising with handball and punching bag in her home, dressing for the play, wearing a $22 gown and showing how beautiful she can be in it, getting up in the morning glad to greet the world and its problems, posing in a million dollars' worth of jewels to prove how old a lot of jewels make one look, feeding swans in California, and doing other things that enabled the Kinemacolor people to use up a lot of blank film. The lecture is bright, feathery, and harmless, and the tour will doubtless be a success if the iconoclasts don't begin to knock. LITTELL MCCLUNG.

THE STAGE IN PARIS

"Servir" Rouses War Feeling by Its Appeal to French Passion—"La Nuit Florentine" Scores—Other Events of Interest

PARIS, February 22 (*Special*).—For fear that the impending war will not come fast enough, the French people are beating the big tom-tom in their theaters, and the so-called "patriotic play" is the order of the day. All these patriotic dramas are made to appeal to the passions of the good Parisians and—bring money to the box-offices. Every play is a success in Paris provided it deals with some harrowing episode in which the French hero can exploit his love of *la patrie* and "the enemy" is made to look brutal and bloodthirsty. The press, the theater and the ministry work hand in glove to hasten the hour when the tocsin shall sound the doomful note of war. Long ago it was the thirst for "glory" that justified the beating of the war-drum; then it was the inspiring thought of "revenge," and now the slogun is "patriotism."

All this apropos of M. Henri Lavedan's drama of Servir, which at present is rousing the war fever and proving the great drama of the year, following fast upon a play equally appealing to the hearts of the French patriots. Servir deals with the problem of father and son who are estranged because the father is a patriot and the son what Colonel Roosevelt would call a mollycoddle. They are of a military family, and the son has invented "a green powder," guaranteed to blow the enemy into kingdom come. But he refuses to give up the formula, because he and his mother are for peace. So the father burglarizes his laboratory and turns the secret over to the Minister of War, for hostilities have begun and "the enemy" is ready to march upon that dear Paree. The son points a pistol at the burglar's head, demanding an explanation of his conduct. Then, lo! the father informs the anxious mother that her second son has been treacherously murdered in Morocco through the chicanery of "the enemy," and the grease is in the fire. The mother recants her love of peace and urges Pierre to join his battery. The father himself goes to face death in the aviation corps, and the three part, presumably forever.

It isn't a very cheerful drama, but, in the words of one writer, "One has to be a Frenchman and hate Germany to get the very fullest force of Servir." Lucien Guitry is giving a powerful performance of the father, Colonel Eulin, and Mlle. Gilda Darthy as Madame Eulin is perfect in her work, which is true also of Capellani as Pierre, the son.

The play has stirred up all Paris and is an unqualified box-office success.

Unless he altered the alleged indecent features of his statue, which adorns the grave of Oscar Wilde in Pere Lachaise Cemetery, within a fortnight, it would be thrown out, was the ultimatum which went forth from the French Government to Sculptor Jacob Eppstein some three weeks ago. The sculptor, who was away from the capital, only returned hither on the twenty-second of January and found the official warning waiting him. He positively refused to make any changes on the statue and declared that should any such be made by the Government he would erase his name therefrom and in case of it being restored he threatens to smash the statue. "The parts objected to have no connection with the morality of the work, but alteration would spoil the *tout ensemble*," declared the sculptor. At this time of writing the statue is still covered with canvas.

Mlle. Villaney, a "classical" dancer, who was condemned last July at Munich to pay a fine of 36M. for dancing in a costume that resembled very closely that of Venus Aphrodite, made her appearance at one of Paris's little theaters and provoked a similar fate, despite the privacy of the performance, which was by invitation only. The Munich prosecution was hotly contested. Well-known and eminent painters and litterateurs testified in the dancer's favor and pronounced her performances to be inspired by supreme art. They had taken their wives and daughters to view them, and declared that there was nothing debasing in the exhibition of the female form; quite the contrary, it was elevating and spiritual. The court, admitting all this, decided that the unclothed body was not so, and imposed the fine upon Mlle. Villaney.

M. Emile Bergerat adapted Madiravelli's famous play of Mandragore, evolving therefrom a comedy in four acts entitled La Nuit Florentine. It was brought out on the night of Feb. 21 at the Odeon, and made an instantaneous and distinct hit. The court of the Medicis during the Renaissance is shown in magnificent fashion. The problems of psychological analysis are treated with the master lines of Molière in Tartuffe. This, the finest production of the present season up to date, is exquisitely staged by Antoine, and Mlle. Methivier made a powerful impression as Lucresia, the young Florentine wife, conceived by the actress in expression, costume and general make-up a living embodiment of "Mona Lisa," known the world over as "La Jaconde."

In Carmosine, a lyric comedy in four acts, by MM. Henri Cain and Louis Pagen, the musical score by Henry Fevrier, Paris has made the acquaintance of a young tenor, unknown heretofore, who scored a distinct success in the role of Perrillo. The production, which was made at the Gaîté Lyrique Théâtre, is freely adapted from Alfred de Musset, who drew his inspiration from Boccacio. The score contains some delicious passages of sentimental, as well as decidedly effective dramatic numbers, which were received with unstinted enthusiasm.

The question why do authors always make their villains, male and female, brunettes, was recently asked by *Le Matin* in interviews with some well-known writers and players.

Jules Claretie, French Academician and manager of the Comédie Française, thinks the fashion has changed. Authors now select the fair and golden-haired woman for the adventuress. "Besides," he says, "all women are fair now that they can dye their hair." One well-known music hall artist, Mlle. Mistinguett, whose hair is a rich auburn, opines that none are more dangerous than the golden-haired sirens, vide Eve, Helen of Troy, Marie Antoinette (whose hair was white), and the Lorelie. However, M. Guitry writes that after careful investigation and consideration of the question he concludes, without prejudice, that dark persons are emphatically "the worst."

Two ways of emptying theaters are related in foreign news of recent date. In Brussels a picture theater manager saw a man in the foyer who appeared to be laboring under great mental excitement. Asking him regarding his agitation, the man replied, "My wife is in the building with her lover. I am going to kill them when they come out!" he exclaimed, showing a revolver.

The manager went into the theater, interrupted the performance and addressed the audience, stating what he had just ascertained. "I shall lower the lights, and whoever will may go out of the side entrance, which will be opened for that purpose!" The lights were lowered for a few moments, and when turned on again two-thirds of the audience had disappeared.

In Boudry, Switzerland, when the curtain went up on the final act of The Chocolate Soldier, the performers, to their astonishment, discovered the house, which had been crowded, empty. As the audience seemed very appreciative so the phenomenon was puzzling. Upon investigation it was discovered that the programme erroneously contained a printer's error. Instead of stating that the operetta was in three acts it announced but two, and as the piece had not been seen in Boudry before the people arose and left, although greatly dissatisfied at the abrupt ending. Even the employes of the house were surprised to see the curtain rise again. When the explanation was discovered the actors got together on the stage and discussed the situation with merriment and laughter. CH. ECLAIR.

DERANGED, TRIES SUICIDE

C. P. Elliott, Theatrical Manager, Slashes Himself with Razor

At his apartment at 580 West 144th Street, this city, Charles Preston Elliott attempted suicide by slashing himself about the head and face with the blade of a safety razor on March 2. While he is not in danger of his life it required seventy stitches to sew up his wounds. Mrs. Elliott (Helen Jarvis) found him lying in a pool of blood on the bathroom floor. He was taken to Bellevue Hospital for observation, as he is supposed to be mentally deranged.

Mrs. Elliott, who was Helen Goulet, a St. Louis choir soloist, before her marriage, went on the vaudeville stage when her husband was stricken a few years ago with his present malady, in an effort to win a livelihood for both. The couple were married five years ago.

NEW THEATERS

A $2,000,000 theater is projected for the southeast corner of Eighty-first Street and Broadway. The property is owned by the Adolph Bernheimer Estate and has been rented to the Fulton Building Company. The site is 102.2 x 220.8 feet. The theater will have a capacity of 3,000.

B. F. Keith is adding another to his string of vaudeville theaters in Brooklyn, of which there are already five. The new house as planned will be one of the most commodious and attractive in that city. It will be located on Ninth Street near Fifth Avenue, in South Brooklyn, with a frontage of 125 feet, with a seating capacity of 3,000, and will be known as the Prospect. It is expected to be ready for opening next January.

The new Victoria Theater, on Delmar Boulevard, just west of Grand Avenue, St. Louis, is ready for occupancy. It has a seating capacity of 1,800, with an ample stage for all purposes. For thirty successive Sunday nights it will be occupied by a German stock company.

The completion of the Mount Morris Theater, built and owned by the Ancient Order of Hibernians of New York city, and which is located on 116th Street and Fifth Avenue, was celebrated by the builders and owners on the night of Feb. 26. The theater, which seats 1,800 persons, has been leased to the Fifth Avenue Amusement Company for a term of twenty-five years for a total rental of $780,000, which the order will apply to the building of a country home.

Levick and Woldow have purchased a piece of property on North Twenty-ninth and Fletcher streets, in Philadelphia, on which they will build a theater at a cost of $150,000, with a seating capacity of 2,400. When completed the house will be devoted to vaudeville.

DATES AHEAD

(*Received too late for classification.*)

BYERS, FRED, STOCK (Walfred Smith): Crescent, Okla., 6-8, Mulhall 9-11.
CARLETON SISTERS STOCK (Varney and Montgomery): Corbin, Ky., 10-12, Stanford 13-15, Lexington 17-22.
CHOCOLATE SOLDIER (Whitney Opera co.): New York city 10-15.
COUNTESS COQUETTE (A. G. Delamater): Sioux City, Ia., 4-6, Mason City 7, Oskaloosa 8, Marshalltown 9, Waterloo 10, Clinton 11, Davenport 12, Moline, Ill., 13, Rock Island 14, Burlington, Ia., 15, Muscatine 16.
DRESSLER, MARIE: Montreal, P. Q., 11-15.
FAVERSHAM, WILLIAM (L. L. Gallagher): Sioux City, Ia., 8, Minneapolis, Minn., 10-15.
FRECKLES (Coast; A. G. Delamater): Ventura, Cal., 5, San Luis Obispo 6, Santa Maria 7, Santa Barbara 8, Venice 9, Los Angeles 10-15.
FRECKLES (Southern; A. G. Delamater): Aiken, S. C., 14, Blackville 15, Barnwell 17, Sandersville, Ga., 18, Wrightsville 19.
HODGE, WILLIAM (Lee Shubert): Rochester, N. Y., 10-15.
KELLERD, JOHN E. (L. M. Goodstadt): Brooklyn, N. Y., 10-15.
FARNUM, DUSTIN (A. H. Woods): Charlotte, N. C., 6, Greenville, S. C., 7, Augusta, Ga., 8, Savannah 10, Charleston, S. C., 11, Columbia 12, Wilmington, N. C., 13, Raleigh 14, Lynchburg, Va., 15, Norfolk 17-19.
FARNUM, MARSHALL (Farnum and Denesetta): Springfield, O., 5, Richmond, Ind., 6, Dayton, O., 7, 8, Hamilton 9, Middletown 10.
GIRL AND THE DRUMMER (Fred Byers): Port Arthur, Ont., Can., 5, Ft. William 6, Ft. Francis 7, War Road, Minn., 8, Strathcona, Man., Can., 10, Winnipeg 11-13, Brandon 14, 15, Portage la Prairie 17, 18.
GIRL AND THE TRAMP (Fred Byers): Manvel, N. Dak., 5, Loraine 6, Lisbon 8, Minto 9, Mohall 12, Munich 14, Nanson 17, Nashe 18, Newburg 19.
HILLMAN'S IDEAL STOCK (Harry Sohns): Ong, Neb., 6-8, Shickley 10-12, Blue Hill 13-15, Red Cloud 17-19.
KLARK, GLADYS: Concord, N. H., 3-8, Laconia 10-15.
LYNN, JACK, STOCK: Clinton, Mass., 3-8, Nashua, N. H., 10-15, Webster, Mass., 17-22.
MADAME X (Laura Frankenfield): Carbondale, Ill., 11, Benton 12, Centralia 13, [illegible] 14, Mattoon 15, Decatur 16, Bloomington 17.
MAN WHO STOOD STILL (Smith Edwards): Norfolk, Va., 3-8, Petersburg 10, Danville 11, Lynchburg 12, Bristol, Tenn., 13, Soldiers' Home 14, Knoxville 15, Birmingham, Ala., 17-22.
O'HARA, FISKE (Augustus Pitou, Jr.): Washington, D. C., 10-15.
ROUND UP (Klaw and Erlanger): Rochester, N. Y., 13-15.
SCHILDKRAUT, RODOLF: New York city 10-15.
SUNBONNET SUE (Ben Probst): Carbondale, Pa., 5.

WANTS

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STOCK COMPANY NEWS

ROBERT GLECKLER TRIUMPHS

The City, as given by the Greenpoint Players last week, was presented in a painstaking manner and the work of Robert Gleckler showed this excellent actor to advantage. J. Hammond Dailey was creditable and popular Minna Phillips and Emma Campbell were well cast.

CASINO STOCK IN NEW BEDFORD

The Casino Stock company opened March 3 at the Casino, New Bedford, and well-known actors secured include Carl J. Birckert, Henry M. Hicks, L. J. Fuller, and Louise Kent. Theodore Bayliss will manage the company.

ROLLO LLOYD MOVES TO CONCORD

The Rollo Lloyd Stock company disbanded on March 1 at Hathaway's, New Bedford, and the company move to Concord, N. H.

LEWIS J. CODY PLAYERS

Lewis J. Cody and W. C. Youngson have formed a partnership and have leased the Darling Theater in Gloversville, N. Y., where on March 3 an aggregation to be known as the Cody Players opened a season with Alias Jimmy Valentine.

PAUL SCOTT IN BERMUDA

Paul Scott sailed for a short vacation on Tuesday last for Bermuda. In his absence Mrs. Helen Avery Handy will take charge of the office.

LEAH WINSLOW SINGS MARY

The production of Forty-five Minutes from Broadway at the Municipal Theater, Northampton, brought out the company as strong in musical work, for Leah Winslow sang the role of Mary, with capable support from Charles Balsar, Margaret Curtis, and Robert Homans.

EVA LANG WILL GO TO CHICAGO

Eva Lang is destined to appear in Chicago next month for a Spring season. She is now successfully playing a stock season at the Boyd, Omaha, where Green Stockings proved a popular bill last week.

SAYLES HAS OWN COMPANY

Francis H. Sayles, late leading man with the Horne Stock company at New Castle, Pa., opened his own company in that city on Feb. 17 in The Squaw Man. The company includes Sam B. Wilson, Harry Williams, "Fin" Reynolds, Joseph Schafer, Carl Adamson, Walter S. Baldwin, Frank Myers, Richard S. Stoker, Christian Young, Charles Becken, Alberta Lee, Ruth Copley, Olga Worth, Blanche Haselton, and Meta Edwards.

ARLING ALCINE IN GOODWIN ROLE

This week in Cleveland, Arling Alcine, the youthful leading man, is appearing to splendid advantage as Jim Radlum in In Missoura, Nat Goodwin's old part. Mr. Alcine was seen as Prince Dantan in Beverly of Graustark last week.

THIRTY-EIGHT YEARS OF SUCCESS

For thirty-eight years H. Price Webber and the Boston Comedy company have toured over the same territory, and when the organization starts its season this month for a tour through New England, New Brunswick, Quebec, Nova Scotia, and Cape Breton, playing throughout the Summer, the roster will include Edwina Gray, Charles Palassi, Kenneth Flemming, Harry Brown, Claire Ward, Guy Senerac, Hattie Lewis, Elsie Bishop, and Mr. Webber.

JOHN McGRATH GIVES PROMISE

In the performances of The Million, given by the stock at Paterson, N. J., John McGrath portrayed the role of the Italian tenor and gave an excellent portrayal.

DONALD MEEK'S NEW ROLE

Seven weeks of Believe Me, Xantippe, with no end in sight, is the record reached by the John Craig Stock at the Castle Square, Boston, where the Harvard prize play is a tremendous success. Donald Meek was seen in the role of Arthur Sole, the New York detective, last week, for the first time, and Frederick Ormonde, fresh from his triumphs at Holyoke, returned in the role of Calloway. John Craig, Mary Young, George Henry Trader, Al. Roberts, Walter Walker, Mabel Colcord, and Laurette Browne are seen to advantage.

GODFREY MATTHEWS AS SIKES

The ever-popular Oliver Twist was given a revival at the National, Philadelphia, last a week with Godfrey Matthews as Bill Sikes scoring one of the hits of the season. Emma Lowry was seen as Nancy, Marcus Hoefs as Bumble, Paul Burns as Fagin, Douglas Hope as Charley Bates, and Grace McMasters as Oliver.

WHERE IS DE DEYNE?

The Severin De Deyne Players, of Hoboken, N. J., have ceased, and on Monday night the Gayety Stock company, headed by George Soule Spencer and including Elisabeth Bathburn, Lavinia Shannon, Lawrence Dunbar, and Frank Mattison, will for the remainder of the season produce the latest Broadway releases. Mr. De Deyne's role of Little Johnny Jones was filled last Monday night on short notice by Adrian S. Perrine, who sang the Cohan role admirably and deserves credit for learning the part letter perfect at the eleventh hour. Miss Jackson was in the piece and is playing Sunday this week, with The Million to follow.

A POPULAR LEADING MAN

J. Anthony Smythe received a rousing welcome recently upon his return to the Drama Players, Lowell, Mass. Mr. Smythe has been playing many roles that were interpreted in Lowell fifteen years ago by Kendal Weston, the manager of the Drama Players.

ERNEST ANDERSON

For twenty-five consecutive weeks Ernest Anderson has headed Poli's Stock in Allentown, Pa., and his present success, especially in The Squaw Man, The Nigger, The Virginian, and The Third Degree, has led to his being re-engaged for next season. Mr. Anderson has been a leading man for five years in Kansas City, Boston, Lynn, Lawrence, Lowell and at the Harlem Opera House, New York. The company gave an excellent presentation of The Thief at Poli's to capacity houses.

KENDAL WESTON'S SUCCESS

Kendal Weston's direction has contributed greatly to the success of the Drama Players at the Playhouse, Lowell, Mass. Constance Jackson, the leading woman, has severed her connection owing to an approaching engagement in a big Broadway production, and Miss Bertha Mae Mann has succeeded her. Miss Mann possesses the essentials for success, as she is experienced, pretty and has a splendid personality. This playhouse, through Mr. Weston's skill in catering to refined tastes and with a thorough knowledge of the artistic value of stage settings, he has placed that little theater on a par with the best stock companies.

JANE TYRRELL IN NEW YORK

Jane Tyrrell, one of the best leading women in the country, has been secured by Cecil Owen as leading woman for his new Wardsworth Stock, opened in Paid in Full on March 3. It would pay Broadway managers to view Miss Tyrrell's work.

BERT LYTELL'S STOCK

When Bert Lytell reopens his stock season at Albany next month, Louise Brownell will be the leading woman and Blanche Chapman has been engaged as character woman.

HELEN CAREW SCORES

As leading woman at the Savoy, Pasadena, Cal., Helen Carew has made a wonderful impression. Warren Ellsworth and Geraldine Wood are in the company.

MARQUITA DWIGHT'S SUCCESS

Entering the Cecil Spooner Stock at the Metropolis as the only stranger this season, Marquita Dwight, the versatile second woman, has from week to week been giving creditable performances. Last week Miss Spooner's company were seen in Old Heidelberg.

RICHARD BUHLER SEASON

Richard Buhler and Martin Sabine have given Toledo the best stock company this season in Toledo's history. The opening bill, The World and His Wife, was received with capacity houses, and The Man from Home last week was a record-breaker. Mr. Buhler as Pike was a treat, and Dorothy Shoemaker played Ethel with much credit. Martin Sabine, Charles Laite, A. S. Byron, J. Clancy Matthews, Clare Weldon, and Louise Arendorf were well cast by Augustin Glassmire, a most capable stage director. This week, Miss Shoemaker is having her first real opportunity as Glad in The Dawn of a To-morrow. The Greyhound next week.

Of Mr. Buhler's performance of Pike in The Man from Home, the Toledo papers stated that in playing the Hodge role he, in build, appearance, method and personality, was the direct antithesis of Hodge. He made Pike a lovable character with all the Tarkington humor advantageously displayed. Mr. Buhler's Hoosier is just as probable and possible and effective as Hodge's, only Hodge set the fashion.

MEMBERS OF THE GOTHAM STOCK COMPANY OF BROOKLYN.

The above shows the Gotham Stock company of Brooklyn, who are this week having a jubilee week in commemoration of the five thousandth stock performance in the Gotham Theater.

From left to Right the photograph shows Caroline Locke, the second woman; Henry Carleton, James Kyrie McCurdy, John H. Dilson, Alfred Swenson, leading man; Charles Pitt, director; Daniel Lawler, Mae Desmond, leading woman; Mrs. Pauline H. Boyle, the business-manager; Harry Oldridge, Frank Fielder, the popular juvenile; Kate Woods Fiske, and Evelyn Watson, the ingenue. The photograph was given away to patrons as a souvenir.

CHARLES A. BICKFORD IN ST. ELMO

At Jacobs's, Newark, the stock company broke records with St. Elmo, and Charles A. Bickford, a young actor of promise, appeared to advantage.

THOMAS MULGREW

Thomas Mulgrew, the popular juvenile of the Empire Stock of Providence, was born in that city and graduated from the Technical High School. He began his professional career with the Abee stock in his home town and remained with them two seasons. The following seasons he spent in stock in Boston, Worcester, and Lawrence. After a year's retirement he has returned to the stage with the Empire Stock. Mr. Mulgrew is a clever dialect comedian, using ten different dialects fluently.

VALERIE VALAIRE HEADS STOCK

George Robinson has placed a stock in Haverhill, Mass., which opened in The Lion and the Mouse, with Valerie Valaire in the role of Shirley. Frank Elliott, recently at Holyoke, is leading man, and Henry Grady, an actor of promise, with Marianne Francis, Adelaide Nye, and Robert Lee, the roster is excellent.

JUSTINA WAYNE AS MISS HOBBS

Justina Wayne appeared as Miss Hobbs at the American, Spokane, last week, and rose to a high point of perfection not usually seen in stock. Laura Adams scored a big success, and Henry Hall added humor.

CAROL ARDEN NEW LEAD

Carol Arden made her debut as leading woman at Paterson as Iris and became an instant favorite. Louis Leon Hall, Joseph Stanhope, Neil Barrett, John McGrath, Arthur Ritchie, Florence Burroughs, Louise Stone, and Caroline Morrison are favorites. Othello, The Grand Army Man, and The Easiest Way are underlined.

IDA ADAIR CLOSES IN SEATTLE

Ida Adair, one of the most popular leading women on the Coast, has completed a long season of stock in Seattle and will spend a few months' vacation with her family in Portland, Ore. Miss Adair recently triumphed as Anna Moore in 'Way Down East in its first stock presentation. Nana Bryant has replaced Miss Adair.

LILLIAN KEMBLE TO DUQUESNE

Lillian Kemble goes to the Duquesne Theater, Pittsburg, for a special engagement of six weeks before her Spring and Summer engagement in Montreal, Canada, commencing March 17.

YONKERS HAS STOCK

The Warburton Stock company are this season doing a large business at Yonkers, where the company, headed by Edna Archer Crawford, one of the best actresses in stock, is doing some of the best work of her career. The Brute met with the favor of the patrons last week, with Miss Crawford and William Darid in the leads. A young woman named Edna Earle Andrews is giving excellent bits of work weekly at Yonkers and is well worth watching. Jerome Renner is praiseworthy. This week The Confession is the bill, with The Turning Point, East Lynne, The Lily, The Ne'er-Do-Well, and The Easiest Way to follow.

giving Rowden Hall excellent opportunities. The Yankee Girl is in preparation.

ISADORE MARTIN EXCELLENT AT CRESCENT

In the production of The First Born at the Crescent, Brooklyn, last week, Isadore Martin as Loey Tring exhibited the best work of her career, while Kate Blancke in a small role made it most prominent by her clever acting. William H. Forestelle gave an excellent performance, and George Allison's portrayal of Chan Wang was pleasing.

NOEL TRAVERS' SUCCESS

Noel Travers and his well balanced company of players were seen in Monte Cristo at the Grand, Brooklyn, last week, and the performance was excellent. Mr. Travers cannot be given too much credit for his perseverance and success. Ninety and Nine is the current attraction.

WALLINGFORD IN LYNN

Lindsay Morison Stock company presented Get-Rich-Quick Wallingford in Lynn to excellent business. Harry Ingram, Florence Woodberry, Edna Oliver, James S. Barrett, and Genevieve Blinn scored. Next week, Clothes. Productions of Over Night and Strongheart announced.

WORCESTER THEATER BURNED

The Family Theater at Worcester, Mass., was destroyed and the New Sherwood Hotel and the Prentice House were badly damaged by fire on the night of Feb. 19. About one hundred persons, who were in the theater when the fire broke out, left the building without disorder, and thirty-five guests were driven from the New Sherwood Hotel. Six firemen were injured.

The fire originated in the boiler room of the theater and soon spread to the two adjoining hotels. The total loss is estimated at $50,000, of which $40,000 represented the theater.

EDMUND GERSON IN HOSPITAL

Edmund Gerson, who has been confined by illness for some months at his home, 60 West 104th Street, this city, was removed from there to the J. Hood Wright Hospital on Friday Feb. 21. Mr. Gerson has been connected with the theater, in a business capacity, most of his life. He was many years with the Kiralfys (he is a brother-in-law of Bolosi Kiralfy), and later on with May Robson, when that actress starred in the Rejuvenation of Mary; has managed Carmencita, and for the last twelve years he acted as representative for L. S. Sire, Bijou Theater.

CECELIA LOFTUS SERIOUSLY ILL

MEMPHIS (*Special*). — Cecelia Loftus is seriously ill at her hotel in this city, threatened with pneumonia. She was to appear at the Orpheum Theater week of Feb 23, but the engagement had to be canceled. The actress contracted a cold in Pittsburgh last week. On arriving here to-day she went immediately to the theater for rehearsal, but fainted and had to be taken to the hotel in an ambulance. She became worse, and her physician called in others. Her relatives have been notified.

FLORENCE SMYTHE SUES MRS. ROBERTS

Florence Smythe, the actress against whom Mrs. Theodore Roberts brought action to collect $50,000 for alienation of her husband's affections, started counter action against Mrs. Roberts in the Supreme Court of New York, on Feb. 21, to collect $100,000 for alleged libel. Miss Smythe, through counsel, says that the libels consisted of the use of her name in the complaints in the actions for separation and for the alleged alienation of affections.

ACTRESS MARRIES PHYSICIAN

Kerby Louise Langdon, who is known on the stage as Louise Langdon, was married to Dr. Philip P. Crimmins, a young physician, of Brockton, Mass., at the parochial residence of St. Patrick's Church by Rev. Fr. James L. MacGuinness, on Feb. 29. The bridal pair left for San Francisco, from there they go to Japan and Germany, where Dr. Crimmins will study. On their return they will reside in Tacoma, Wash.

MORALITY PLAYS IN PHILADELPHIA

"Plays and Players," of Philadelphia, recently presented at the Broad Street Theater in that city a fourteenth century miracle play, Noah's Flood, and a morality play, Nice Wanton, from the same period, under the auspices of the Drama League of Philadelphia. The plays were given by courtesy of Winthrop Ames, who first showed them at the New Theatre in this city two years ago.

DANCER HURT IN ST. LOUIS

Lydia Lange, the fire dancer, while dancing on a mirror in a St. Louis theater on Feb. 26, fell and cut her ankle so severely that she may be disabled for a long time.

A MAN'S FRIENDS

Engaged for Liebler and Company's new play of to-day, entitled A Man's Friends, are Katherine Grey, George Fawcett, Lily Cahill, and Frederick Burton.

CHANGE COSTS GAITES $150

FULTON, N. Y. (*Special*).—The tangle of The Girl of My Dreams' presentation at the Foster Theater in Fulton, N. Y., which promised a hotly contested bit of litigation between Manager Dairleigh, of that house, and Joseph M. Gaites, of New York, has been adjudicated by the payment of $150 to Mr. Dairleigh in settlement of all claims for expense of advertising and preparing for the production. The company had been booked with Mr. Dairleigh for Feb. 27 and was intending to transfer to the Quirk. Mr. Dairleigh secured a writ of injunction. He claimed that Joseph M. Gaites agreed to play the company at the Fulton and enjoined for breach of contract. The show played at the Quirk. W. L. WOODBURY.

GONE TO EUROPE

Aboard the French liner *Havre*, which sailed on Thursday morning, Feb. 27, from the port of New York, were Mr. and Mrs. Felix Weingartner, who had just finished their engagement with the Boston Opera company. Mrs. Weingartner is known on the operatic stage as Lucile Marcel. The couple were recently married in this city.

A. H. Woods also sailed to conclude his negotiations for motion picture spectacles similar to The Miracle, which is now running at the Park Theater under his management. Jack Welch, general manager of Cohan and Harris, accompanied him. Mrs. H. H. Frazee and Madame Bonci, wife of the great tenor, were also among the passengers.

CHORUS GIRL FATALLY INJURED

CUMBERLAND, MD. (*Special*). — Bertha Mueller, of No. 2828 Burling Street, Chicago, is dying in Allegheny Hospital from a fractured skull, sustained when the automobile of John P. Cavanaugh, Jr., skidded and turned over. Miss Mueller is a chorus girl with a Mutt and Jeff company.

A warrant is to be obtained for Cavanaugh, charging driving beyond the speed limit. At the hospital a piece of bone an inch square was removed from the girl's head.

CALL TO ARMS IN THEATER

KANSAS CITY (*Special*).—During a performance of Little Boy Blue at the Shubert Theater in Kansas City, night of Feb. 21, the audience was startled when the request was suddenly made from the stage that all army officers from Fort Leavenworth were asked to at once report at the post. The announcement was made in response to a message from Colonel Cornman, the commanding officer of the army post.

LOTTIE ENGEL ELOPES

The culmination of a romance which began in Chicago more than a year ago was rounded out by the elopement of Lottie Engel, prima donna of The Little Boy Blue company, and Walter Shawvan, a salesman for an automobile concern, who were married in South Bend, Ind., on Friday afternoon, Feb. 21. Mrs. Shawvan announced that she would retire from the stage.

PLAY BROKERS SUE MANAGERS

Selwyn & Co. are suing Lee Shubert and Louis Waller in the Supreme Court of New York for $8,000, representing the royalties on The Butterfly on the Wheel. Selwyn & Co. claim that they had the rights to that play, having rented it to Charles Frohman. He, in turn, disposed of the rights to the defendants, who were bound by contract to pay the plaintiffs 22½ per cent royalties on the profits of the play. This, it is alleged, they failed to do.

WHITESIDE'S BIG RECEIPTS

Walker Whiteside's tour in The Typhoon has so far this season proved even a greater financial success than his tour in The Melting Pot. Opening early in September, he has with few exceptions played to record business. His average weekly receipts have reached $11,000. Single performances have yielded from $2,000 to $2,600.

RIGHT MAN FOR THE PART

While playing recently in Wichita, Kan., Harry Beresford engaged Hooper Toler, nephew of Sidney Toler, to play the part of Matt Brady. The young man opened in Oklahoma City Feb. 22, and proved to be all that was required for the part. He is the best Matt Mr. Beresford has had.

GOODWIN WILL BUILD THEATERS

From Los Angeles comes the news that Nat Goodwin is to build a theater there and one in San Francisco, both of which he will manage himself. He recently sold a piece of San Francisco property which brought him $275,000, and with this sum he will begin building operations. He has secured sites for both of the projected houses.

EDWIN EMERY REHEARSES GEISHA

The all-star cast of The Geisha is being rehearsed under the direction of Edwin T. Emery, a well-known director on the Coast who has headed his own companies with success. In the revival will be James T. Powers, Charlie King, Carl Gantvoort, Georgia Caine, Edwin Stevens, and Pauline Hall.

ACTRESS SERIOUSLY INJURED

Miss Andrews Falls Down Elevator Shaft While Trying to Open Gate, in Yonkers

Edna Earl Andrews, a popular actress, now a member of the Warburton Stock company at Yonkers, N. Y., met with a deplorable accident from the results of which she is now confined in St. John's Hospital in that place. Returning to her apartment after rehearsal of The Confession, in which she was to have alternated the leading role with Edna Archer Crawford, on the afternoon of Feb. 25, she was about to enter the elevator, which is worked by the tenants of the building, the shaft door of which, on the street level, had been working badly, so that Miss Andrews had to use force to push it open. The door broke from its fastenings and fell into the shaft, carrying Miss Andrews along into the cellar, about ten feet deep. Miss Andrews's shrieks brought the occupants of the house, mostly theatrical folks, to her aid. She was carried to the hallway, where she lay for a short time until an ambulance arrived to take her to the hospital, where she was taken in an unconscious condition. A perfunctory examination showed a fractured forearm, and it is feared the actress has sustained internal injuries.

Miss Andrews is the wife of Earl Andrews, who is now stage director of the Kelley Stock company in Salt Lake City, Utah. She was a member of the Corse Payton Stock company at the West End Theater, this city, last season.

SHOWMEN START A HOME

CHICAGO (*Special*).—The actors have a home for aged and disabled members, but the circus fraternity has nothing of the kind. At the Saratoga Hotel, Chicago, Feb. 19, a meeting of the Showmen's League of America, recently organised, was held and the following officers elected: Colonel W. F. Cody, President; Charles Anderson, of Chicago, Vice-President; F. L. Albert, of Chicago, Second Vice-President; W. J. Herman, of Chicago, General Counsellor; C. W. Parker, of Leavenworth, Kan., Treasurer; Warren A. Patrick, of Chicago, Secretary. A fund was started for the establishment of a home for the aged and injured circus men and women. About 200 attended to participate in the banquet and also witness a cabaret performance. "Big" Arthur Davis announced the events. The occasion was thoroughly enjoyed by all present. Another meeting will be held at another date, when other prominent circus men will be present. W. A. ATKINS.

"THE PIPER" IN LONDON

LONDON (*Special*).—The sterling Shakespearean producer and actor, F. R. Benson, is playing a series of ten Shakespearean plays, as well as She Stoops to Conquer and Josephine Preston Peabody's poetical romance, The Piper, produced with conspicuous success at the St. James Theater a few seasons ago.

DOROTHY DORR WITH KELLERD

Dorothy Dorr has been engaged as leading woman for John E. Kellerd in his Shakespearean tour which commenced in Newark on Monday. John Glendenning has also been added to the company.

BRIEF OF LATE REPORTS

(*Continued from page 21.*)

Widow 10-12. George Damerel in The Heart Breakers 13.—Uhrichsville. Opera House: The Servant in the House 14. Human Hearts 19.—New Philadelphia. Union Opera House: Field's Minstrels 11. Servant in the house 15. Lion and the Mouse 17. Bought and Paid For 26.—Fremont. Opera House: Aborn Opera co.: Il Trovatore, 14. The Winning Widow 19.

Oklahoma. Oklahoma City. Overholser: Margaret Illington in Kindling Feb. 10, 11. Everywoman 14, 15. Adelaide Thurston in The Love Affair 18, 19. Eddie Foy in Over the River 25, 26. Weber and Fields 28. The Folly: Interstate vaudeville, including Harry Beresford and co. in a sketch entitled In Old New York 16-22. Metropolitan: North Brothers Stock co., musical comedy 16-22 in The Girl Question.—Tulsa: The City 10. Illington in Kindling 13. Red Rose 15, 16. Everywoman 17. Kiss Waltz 20. Adelaide Thurston 21. Louis Mann 26. Eddie Foy 27.—Vinita. Grand: Pair of Country Kids 16. Red Rose 18.—McAlester. Busby: Margaret Illington 14. Adelaide Thurston 18. Kiss Waltz 16. Red Rose 19. Eddie Foy 24. Vaudeville and moving pictures at Yale, Majestic, Forum, Liberty, and Victor.

Oregon. Salem. Grand Opera House: Alice Lloyd in The Rose Maid Feb. 8. Paul J. Rainey's African Hunt pictures 10-12. Rose Maiden 19. Bligh: Weisterman and Hopkins's operatic singing act 9-12. Globe: Harry H. Mover and pictures. Wexford: Catherine Frances, soprano soloist. Ye Liberty: The Ray-Chapler Quartette. Madame Lillian Nordica, assisted by William Morse Rummel, violinist; Romayne Simmons, pianist; Armory 12.

Pennsylvania. Meadville. Academy: Karl King Stock co. Feb. 12-15 in Mrs. Temple's Telegram. The Final Settlement 17-19. Bunty Pulls the Strings 20. King Stock co. resumed 21.—Chambersburg. Rosedale Opera House: Rosary 12. Vogel's Minstrels 15. Mutt and Jeff 25. Southern Beauties Musical co. 17-22. Franklin: Local 20, 21.—Scranton. Lyceum: May Irwin in Widow by Proxy 13. U. T. C. 14, 15. Andrew Mack and Crystal Herne in At Bay 21. Poli: Taylor Granville and Laura Pierpont in The System, Little Lord Robert, Rawls and Kaufman, Devine and Williams, Leo Carrillo, Warren and Conley, and Ben Beyer and Brother. Columbia: The Whirl of Mirth 17-19. New Century Girls 20-22. Aida Quartette, with C. Pol Plancon, concert at Y. M. C. A. auditorium 15. The Round Up 24-26. Howe's pictures 28-1.—Connellsville. Soisson: Keene, the magician, 3. Lion and the Mouse 6. Alma 8. Mutt and Jeff 14. The Rose Maid 18. Get-Rich-Quick Wallingford 20. The Servant in the House 26.—Harrisburg. Majestic: Howe's motion pictures 7, 8. Queens of the Folies Bergere 12. Fred Ward and a dramalogue of Richard III., with lecture. Billy Watson's Beef Trust 19. The Rosary 22.—Bradford. Bradford: The Little Millionaire 14. The Rosary 24.

South Carolina. Greenville. Grand Opera House: Officer 666 Feb. 13. Smart Set 15. Bunty Pulls the Strings 20.—Columbia. Columbia: Newlyweds 13. Smart Set 17. Officer 666 18. Spring Maid 21. Aborn Opera co. 25.

Texas. Greenville. King Opera House: Forty-five Minutes from Broadway Feb. 14.—Denison. Steiner Opera House: Prince of To-night 17. Forty-five Minutes from Broadway 18.

Vermont. St. Albans. Opera House: Graves Stock co. Feb. 17-22 in repertoire.—Barre. Opera House: Billie Adams's Musical Comedy co. week 17 in The King of Kokomo, The Man Behind, and Mr. Plaster of Paris.—Rutland. Shrine: Within the Law 21. Opera House: Girl of My Dreams 21.

Virginia. Petersburg. Academy: Dark Feb. 10-15. Lyric: Vaudeville and pictures 10-15. Cockade and Virginian: Motion pictures 10-15.—Newport News. Academy of Music: Dark week 17.

West Virginia. Charleston. Burlew: Black Patti Feb. 14. Rainey's Hunt pictures 17-19. Charles B. Hanford 20, 21.—Clarksburg. Robinson Grand: Kirk Brown Stock co. in repertoire 10-15. Allen Stock co. 24-1.

Canada. Saskatoon. Empire: Bex Vaudeville co. Feb. 10-14. Orpheus Society of Saskatoon produced The Chimes of Normandy before the Grain Growers' Annual Convention; complimentary performances tendered by mayor and corporation. Pantages's vaudeville 15. A Modern Eve 24, 25. Sherman Star: Winnipeg Dramatic Stock co., Billy 10.—London. Grand Opera House: De Koven Opera co. in Robin Hood 11. McFadden's Flats 14, 15. Pollard Juvenile Opera co. 17, with The Toy Maker. The Mikado and Sergeant Brue followed. The Bird of Paradise 27. Officer 666 28-1. The County Sheriff 19. The Heart Breakers 21. The Red Widow 24.—Moose Jaw. Majestic: Verna Felton and Allen Players closed 15. Returned 24-29. Moose: Winnipeg Stock co. in repertoire indefinite.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Allen, May, Lee Arthur, Lucille Armstrong, Alice Arthur.

Bradshaw, Pauline, E. Benson, Sophie Brandt, Claire Burke, Florence Burns, Mrs. Wentworth Berry, Eunice Burnham, Pearl Brown, Lorraine Buchanan, Gertrude Bryan, Fay Bainter, Anna Berg, Lottie Burke.

Caldwell, Madge, Claire Colwell, Jessie Cummings, Margaret Connelly, Alma Chester, Josephine Cladin, Matilda Cottrelly, Mary Condon, Marie Collins.

Dilworth, Lillian, Carrie De Mar, G. Danielson, Eleanor Danielson.

Elms, Marie E. Nina Eames.

Finley, Mrs. Ned, Hazel Flint, Anna E. Fay, Mrs. L. T. Fraser.

Galloway, Louise, Netta Guion, Marie Gebhardt, Lucille Greatwood.

Hathaway, Pauline, Mildred Harris, Verona Hampton.

Irving, Evangeline.

James, Frankie, Catherine Jameson.

King, Alice.

Lemire, Marie, Jeffreys Lewis, Malvina Longfellow, Gwynevere Lorraine, Rhea Laban, Lillian Lawrence, Georgine Lawrence, Maude Lambert.

Meyers, Lola, Zela May, Alice Mortlock, Ruth Maycliffe, Geneva Mason, Mrs. G. McNutt.

Niemeyer, Elsie.

Pickard, L. V., Mae Phelps, Edna Phillips, Gwendolyn Piers.

Ray, Jessie, Adele Ritchie.

Siemons, Frida, Margaret Spencer, Zelda Sears, Gretchen Sherman, Leslie Stone, Iona Slater, V. Sheridan Sterling.

Turner, Gladys, Nina Thayer, Mae Taylor, Lelia Thorne, Vera Townsend, Grace Turner, Ann Tasker.

Walton, Elsie, Grace Washburn.

MEN

Adams, Edw. B., Lee Arthur, Leslie Austin, F. Arundel, Ainsworth Arnold, Carl Ansell, H. J. Adams.

Blair, W. W., Jack Boyle, Walter Brown, H. A. Bentham, E. G. Burns, Aubrey Boucicault, Clarence Bellair, Chas. Bowers, Chas. Buckley, Robert Bright, Sam Burton, A. W. Buchanan, F. J. Butler, Edwin Burns, Fred Bunny, Paul Burns.

Calver, Harry, Ivan Christy, Duncan Clark, Joe. Clancy, Jos. A. Conn, Frank Carpenter, Thos. J. Clarke, L. J. Chambers.

Du Bois, Fred, Walter Dowling, Jos. Decker, Maurice Daly, Fred Daley, Howard Dorsey, Frank Denithorne.

Evans, T. D., P. J. Evans.

Francis, Robt., Chas. Fulton.

Gilder, P. A., Chas. Gramlich, Arthur Greene.

Hinton, Chas. A., Basil Higgins, Wm. J. Hewitt, Arthur Hull, Albert Hedden, Hans Herbert, Clinton Hamilton, Frank Heller, H. Hartmuller, Max Hoffman, Denton Hinton, Geo. Harcourt.

Jordan, John, Fred James, Arland Johnston, Jos. Jefferson.

Krouse, Lew, Mr. Kane, Mr. Kraft-Weton, Geo. Kunkel, Otto Koerner.

Lawson, Lew, W. Littleworth, W. L. Love, Herman Levine, Frank Lacy.

Maurice, Louis, Willard Mack, Bryon Marsh, Tom Moore, Paul Morton, Herman Mason, Louis Mitchell, Theo. Marston, Chas. Miller, L. Margrave, Wilbur Mason, Jas. B. Mackie, Geo. L. Moore, Marc Macdermott, F. D. McGinnis.

Osborne, J. A.

Perkins, Fred, Harry Palmer, Arthur Pulling, Ben Probst, Ed. Pell, E. V. Peterson, Alonzo Peltier.

Quinlan, Neil.

Richards, Chas., John Rogers, Edw. Rice, Jack Rigney, Arthur Ross, Edw. Riley, Frank Raymond.

Sawyer, Harry C., H. S. Stafford, Sidney Stone, Lowell Sherman, Mortimer Snow, Harry Sidney, Harry Smithfield, Thos. Swem.

Taylor, Chas., R. W. Tucker, M. A. Todd.

Valentine, Merlin, B. C. Varden.

Wesley, H. C., Wm. Woodside, Jack Wold, Jake Wells, N. Watson, Frank Winch, Frederick Wright.

PLOT OF "CHILDREN OF TO-DAY"

Clara Lipman and Samuel L. Shipman Wrote It; Cohan and Harris Produced It in Baltimore—Wit, Satire, and Philosophy

BALTIMORE, MARCH 4 (*Special*).—Children of To-day, a four-act play by Clara Lipman and Samuel L. Shipman, produced by Cohan and Harris, was put on view at Ford's last week with the following cast:

Isabelle Wakefield ..... Isabel Garrison
Vincent Wakefield, her son ..... John Hines
Renee Dupree ..... Carmen Nesville
Anita Wakefield, Isabelle's daughter ..... Millicent Evans
Robert Osborn ..... George Probert
George Randolph ..... James Bradbury

Acts I. and II.—At the Wakefields'.
Acts III. and IV.—Vincent.
Time—The present.

Original in its theme, refreshing, and dealing with a condition easily understood, it appeals to all classes. The first two acts are brimful of delightful comedy. The other acts rise to the level of true drama. The dialogue is brilliant, the acting is finished. It sparkles in spots with satire of the best type. In the opinion of some it runs in the Bernard Shaw vein. The first two acts kept the audience in chuckles. In the third and fourth acts the house was frequently spell-bound by intense situations.

The plot concerns a widow, Mrs. Wakefield, who is hopelessly under the control of her two children, Vincent and Anita, seventeen and nineteen years old, respectively. They are precocious youngsters, extremely conceited and at times overwhelmingly arrogant. She wishes to marry an old chum, Mr. Randolph, but the children after interviewing the old gentleman, promptly reject him as not being fit. He persuades the mother to elope. They marry. The new stepfather decides that his children need looking after, and proceeds to tell them a few truths about their two companions. He forbids their friends the house, and at the finale of the second act we find him giving orders to lock up the house, and commanding the children to go to bed instead of the French students' ball. In the third act we find Vincent and Anita keeping house in a little room of their own, under the protecting wing of their rather questionable chums. The remainder of the plot reveals how the children are prevented from ruining their lives by accompanying these people to Europe, and how they finally acknowledge the wisdom of their elders and gladly accept Mr. Randolph and vote him the best of fathers, only after disaster has threatened to make them all unhappy on account of their wilfulness. The play's good points far outnumber its bad ones. If it comes your way do not fail to see it. As regards the acting, I can scarce find one particular member who deserves more praise than the other. John Hines's performance was one of the best I have seen in that line in many seasons. This young lad, who can be scarcely more than nineteen, gives a performance which for ease and grace of repose, combined with a naturalness of boyish simplicity, has in my mind never been equaled, at least in this city. Millicent Evans and James Bradbury gave delightfully convincing performances, the former doing by far the best work of her career in this role. The play is well staged.

John Mason opened his annual engagement at the Academy March 3 in The Attack, surrounded by the original company seen during the play's long run in the metropolis. An unusually fashionable audience greeted the players Monday night.

Julian Eltinge and The Fascinating Widow began their fourth engagement at Ford's March 3, to a capacity house as usual. Laying all pros and cons aside, Mr. Eltinge is certainly a favorite in Baltimore. The play is as amusing as ever, and the large audience enjoyed it hugely. An exceptionally large advance sale indicates that he will delight thousands of Baltimoreans again this week. The Daughter of Heaven, March 10.

The Auditorium began its week by turning crowds away on Monday night when Gertrude Hoffman opened her engagement in Broadway to Paris, before one of the largest audiences. Annie Russell and company, March 10.

Henry Woodruff heads the bill at the Maryland this week in A Regular Business Man.

The Peabody Opera Class gave a most creditable performance of Gilbert and Sullivan's The Pirates of Pensance last Thursday before a crowded house. It was exceptionally well sung for amateurs. The orchestra, under direction of Harold Randolph, was distinguished by their unity and smoothness in execution.

The past week was notable for the record-breaking business at the Academy of Music, which housed Ziegfeld's Follies. This house is certainly smashing records on every side, and S. R. O. is the rule which has prevailed there for the past few weeks. Never in its history has the Academy enjoyed the great wave of prosperity which now envelops it.

The death of Linden Beckwith was received here with much sorrow, as she was a frequent visitor to this city, and had made many friends. Miss Beckwith filled an engagement at the Maryland just one month ago. She was enjoying the best of health at the time, and her sudden demise was a great shock to Baltimore.

Apropos of the truce between warring theatrical factions, it now seems an established fact that the present season will end the career of the Auditorium as a first-class house. It has been devoted to the Shubert attractions for the past four years, now seems destined to once again come under the control of Stair and Havlin, for whose attractions it was originally built.

Samuel Nixon was in town last week perfecting arrangements for the new theater he is to erect here for the coming season. He was in consultation with Tunis Dean for two days, and they finally selected a site on N. Howard Street, two blocks south of the Academy, on which to erect a vaudeville house which will be operated on the same plan as the Nixon vaudeville theaters in Philadelphia.

I. BARTON KRIS.

"A MAN'S FRIEND" IN QUAKER CITY

Premiere in Philadelphia of Earnest Poole's Latest Product Based on Current Problems—More Moving Picture Houses

PHILADELPHIA, MARCH 4, 1913 (*Special*).—The theatrical circle of Philadelphia was all aglow this week with numerous new attractions. Not for many weeks have there been so many changes of bills at the same time.

A notable event was the production of A Man's Friend, a new play by Earnest Poole produced for the first time on any stage at the Chestnut Street Opera House. The play deals with current day problems and was produced by the Liebler Company. The cast was headed by Miss Katheryn K. Grey who has not been seen in this city for a number of years, she having recently returned from a tour of Australia.

At the Lyric, The Merry Countess with an all star New York cast began its local engagement with much eclat. Big houses, and business should be good during remainder of engagement.

At the Adelphi Bought and Paid For closed a memorable engagement and gave way to Annie Russell's Old English Comedy Company, which produced She Stoops to Conquer and The Rivals.

At the Walnut Denman Thompson's Old Homestead succeeded Freckles and the advance sale was very encouraging.

The Count of Luxembourg sung itself into favor with Philadelphia audiences at the Forrest and many seemed to think that it was the best music Herr Lehar has composed since The Merry Widow.

George Arliss in Disraeli is playing to crowded houses at the Broad.

Officer 666 is rounding out a long run at the Garrick.

Quite a number of folks prominent in the social and theatrical life in Philadelphia were present last night at the formal opening of Philadelphia's new Little Theater where The Adventures of Chiora was produced.

Daily announcements are appearing in the local newspapers of many new moving picture theaters which are being constructed in various parts of the city. The most notable of these being the Strand, to be erected at the southeast corner of Broad and Thompson Streets by Kahn and Greenberg. It has been leased for a term of years by Thomas W. Dougherty of the Nixon-Nirdlinger staff.

J. SOLIS-COHEN, JR.

KATE MOFFAT IN BARRIE PLAYLET

LONDON (*Special*).—Kate Moffatt, after an eight weeks' complete rest at home in Scotland, appeared as the cheery little heroine in J. M. Barrie's The Twelve Pound Look at Duke of York's Theater. Notwithstanding her young appearance as Bunty, she grappled easily with the "real English accent" of her new part.

DR. BAUMFELD CRITICALLY ILL.

Dr. M. Baumfeld, manager of the Irving Place Theater, had to submit to an operation for appendicitis Sunday evening and at this writing is at a private sanitarium on West Seventieth Street in a critical condition. His case is complicated with stomach troubles of longer duration.

MISS MORELAND GETS DIVORCE

Marjorie Moreland, who in private life was Mrs. Charles N. Doughty, was granted an absolute divorce from Charles N. Doughty, on Feb. 1, in Baltimore, on the grounds of abandonment for more than three years.

Miss Moreland is in California where she is acting as secretary for Nat C. Goodwin.

KEENAN QUITS FAVERSHAM

Latter Now Blames Keenan for Tyrone Power Leaving

KANSAS CITY, MO. (*Special*).—Frank Keenan, who was the Cassius in Mr. Faversham's production of Julius Caesar, and Berton Churchill, who is now playing Brutus, succeeding Tyrone Power in that role, will leave the company. Friction is given as the reason for the change. Mr. Churchill leaves next week and Mr. Keenan ceases his connection with Mr. Faversham on March 8, having received his notice.

Mr. Faversham says that he is sorry to lose Keenan, but he thinks it best for the success of the company that he cease his connection with it. It was due to him that Mr. Power quit so abruptly without giving the usual notice, which he would not have done excepting under the keenest irritation and strongest feeling. Nor could Mr. Power and the other members of the organization get along with him, says Mr. Faversham.

Mr. Keenan declares Faversham has belittled his part.

NEWARK, N. J.

Annie Russell and co. presented the old English comedies, She Stoops to Conquer and The Rivals, at the Shubert, Feb. 24-March 1, to splendid houses, notwithstanding the Lenten season. Marie Dressler and co. follow.

What Happened to Mary was presented by a splendid co. at the Newark, Feb. 24-March 1, to rather small houses. This was not due, however, to the incompetency of the co., but that the play is not well known and has lacked that New York trade mark. Next week Mr. Kellerd in Hamlet.

The Payton Stock co. presented The Rosary at the Orpheum, Feb. 24-March 1, to the usual crowded houses. Mabel Brownell has returned to the cast after a week's vacation. All the members of the Payton forces took part except Clifford Stork and Sadie Radcliffe, who are enjoying their vacations, but will return the coming week in The Talker.

St. Elmo was presented by the Jacobs Stock co., at the Jacobs, Feb. 24-March 1. Next, The Two Orphans.

The Merry Whirl was presented at the Gaiety. Next, Ben Welsh and co. GEO. S. APPLEGATE.

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Adapted by AUSTIN STRONG, with special music by WILLIAM FURST.
Notable Belasco Company

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A Comedy in 3 Acts by
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JOSEPH AND HIS BRETHREN
The Great Lenten Play

"CRADLE SNATCHER" IN BOSTON

Robert Loraine's New Play a Breezy Farce-Comedy—English Company Due with April Showers—Grand Opera

BOSTON, MARCH 4 (*Special*).—Ready Money opened last night at the Shubert. Joseph Kilgour, Ben Johnson, Hans Roberts, Henry Miller, Jr., Scott Cooper and Frank Munroe are in the cast. The Shriners will attend in a body Thursday night.

The other change of bill was at the Majestic, where the Gilbert and Sullivan Opera company began an engagement of one week instead of two as at first announced. The performances are divided between The Mikado, Patience, Pinafore, and The Pirates of Pensance. Company same as in New York production. Next week, The Man with Three Wives.

The premiere at the Plymouth of The Cradle Snatcher (formerly called Not for Sale), Robert Loraine's new play by Roi Cooper Magru, was moved forward last week from Monday to Thursday to permit a revision of the last act. A large audience greeted Mr. Loraine, who has not been seen here for some years. The new piece is a farce-comedy treating in a breezy and amusing way the old theme of an eccentric will and the sudden search for a wife. The dialogue is natural and clever, and when somewhat reduced in length in the last two acts the new play should be a popular success. Mr. Loraine is ably supported by Emily Stevens, John Westley, Louis Masson, Louise Drew and the others of a long and exceptionally strong cast. Miss Stevens is particularly delightful.

The Yellow Jacket, at the Tremont for a long run, is a most refreshing novelty, a mixture of romance and grotesquerie which, it is to be hoped, will meet with the response it deserves at the hands of the capricious Boston public. Thomas E. Jackson is now doing the Property Man. The play has received the endorsement of the Drama League.

Emma Dunn has made an impression as Mrs. Slade in The Governor's Lady, at the Hollis. Emmett Corrigan, Milton Sills, and Gladys Hanson are also excellent, and the play is meeting with the usual measure of Belasco success.

Another triumph of Belasco realism, The Woman, is in its last week at the Park. It will be followed on Monday by Officer 666, with George Nash and Edward Abeles.

The pictures of Reinhardt's spectacle, The Miracle, are in their last week at the Colonial and will be followed on Monday by a return visit of The Pink Lady, still with Frank Lalor, Hazel Dawn, and Alice Dovey.

The Garden of Allah continues to do big business at the Boston.

Wilson Melrose has left the company at the Castle Square. Donald Meek has been shifted from the part of the desperado in Believe Me, Xantippe! to that of the detective, formerly played by Mr. Melrose, and Frederick Ormonde has taken Mr. Meek's place. The Harvard prize play is now in its seventh week and is still going strong.

At the Bijou, the one-act play for the week, The Sapphire Brooch, by Edith Orr, is being played by Bettie Barnicoat, Mary Gordon, and Ralph Bold.

This week at the Boston Opera House is made interesting by the appearance last evening of Amato as the sheriff in The Girl of the Golden West, and by the production, for the first time in America, of Louis Aubert's opera The Blue Forest, on Saturday afternoon. The composer has been assisting with the rehearsals, and the principal singers of a long cast will be Mme. Swarts, Fisher and Melis and Mr. Riddes. Rigoletto, with Bori as Gilda, and The Jewels of the Madonna fill out the week. Daudet's play L'Arlesienne will be acted at the Opera House Thursday night by the French company from Montreal.

Following The Governor's Lady at the Hollis will come, 24, Otis Skinner in Kismet. On the same evening the Irish Players will return to the Plymouth.

On Friday and Saturday of this week the students of the Dramatic Department of the New England Conservatory, pupils of Clayton D. Gilbert, will get a one-act play by Alfred Sutro, The Open Door, never before done in this country, besides a Dickens play, The Holly Tree Inn, by Mrs. Oscar Beringer.

For once Boston is to be better served than New York. Miss Horniman's company from Manchester, England, after seasons in Montreal and Chicago, will come to the Plymouth for three weeks beginning April 14, playing The Rivals, She Stoops to Conquer, The School for Scandal, Twelfth Night, Nan, by John Masefield, The Silver Box, by John Galsworthy, What the Public Wants, by Arnold Bennett, and Candida, by Bernard Shaw.

Thus we shall have a little Shaw, even if we must wait for Fanny's First Play. And Robert Loraine is to do Man and Superman before his present engagement at the Plymouth ends. FORREST IZARD.

INDIANAPOLIS

With John Philip Sousa wielding the baton, The Glassblowers, the latest of the famous bandmaster's operas opened a three days' engagement at the Shubert Murat Feb. 20-22, to a capacity audience made up of Shriners, their families and friends. It was the occasion of their annual monthly theater party. The other three performances were open to the public. The splendid score, well interpreted by a good co., including John Park, Edna Blanche Showalter, Dorothy Maynard, Charles Brown, Gilbert Gregory, Edward Wade, Maud Turner Gordon, Mabelle Baker, and Marguerite Farrell, was received with enthusiasm and much applause.

Madame Clara Butt, the great English contralto, was greeted by a large audience Feb. 24. The concert was given under the auspices of the Maennerchor. Mrs. Leslie Carter in The Second Mrs. Tanqueray and Zasa Feb. 27-March 1. Among the early attractions are Hanky Panky, When Dreams Come True, with Joseph Santley; The Sun Dodgers, and The Blue Bird.

The Great Raymond gave an interesting performance and drew well at English's Feb. 24-26. Three hundred Indianapolis *News* newsboys were gallery guests of the magician night Feb. 24. The Girl at the Gate Feb. 27-March 1. John Drew in The Perplexed Husband March 3, 4. The Woman, matinee and night, March 5. The Iron Door March 6-8.

The Fortune Hunter, here for the third time, but the first time at popular prices, was one of the best attractions of the season at the Park Feb. 24-March 1. Mrs. Wiggs of the Cabbage Patch March 3-5. Norman Hackett in The Double Deceiver March 6-8.

Are You a Mason? by the Holden Players, drew well at the Colonial Feb. 24-March 1. Beverly of Graustark March 3-8.

John C. Rice and Sally Cohen in The Path of the Primroses, Howard's Musical Shetlands and Terriers, and the Four Bards were the bright spots of a fair bill at Keith's Feb. 24-March 1. Albert Von Tilzer, Frank Milton, and Delong Sisters pleased. Les Marco Bell, Guy Sampse and Edith Bailly, and Phina and co. completed the bill.

Albert Von Tilzer, the well-known composer of popular songs, at Keith's this week, is a native of Indianapolis. This is his first visit here since his departure fifteen years ago.

Emma Messing and Marjorie Foster, of The Fortune Hunter co., are guests of Mr. and Mrs. M. S. Meybere during the engagement of the co. here at the Park. Miss Messing is an Indianapolis girl, daughter of Rabbi Messing, who has been on the stage only few years.

PEARL KIRKWOOD.

ALBANY, N. Y.

Miss Alcott's story of Little Women delighted enormous audiences at Harmann's Bleecker Hall week Feb. 24-March 1. The cast was entirely satisfactory. Eva Tanguay and co. March 3. Bought and Paid For March 4-8.

Spiegel's Winning Widows, with Miss Phipo and Harry Rogers and Sam Howe's Love Makers co., provided snappy burlesque performances during the week at the Empire to packed houses.

At Proctor's an excellent programme pleased capacity houses. The bill included the original Corinne, Models de Luxe, Ferris and Bedell, Miss Coy De Trickey, Lightning Weston; capacity business.

The principal features at the Colonial were Daley and Reno, Doncourt and Mack, the Nutty College Boys, Five Seminary Girls, Leslie Thurston and the Cabaret Trio. Packed houses ruled during the week.

The City Sports Burlesquers, at the Gaiety, offered a good bill, with Jennings and Reynolds leading comedians, and Tiny Duchee, the smallest Oriental dancer, as leading feature. Business large.

A large testimonial benefit will be given manager H. R. Jacobs, at the Hall, March 13. John Hyams and Leila McIntyre, in The Girl of My Dreams, has been booked for the occasion.

Vaudeville and motion pictures drew large crowds at the Majestic.

GEO. W. HERRICK.

DENVER

The Broadway housed The Merry Widow Feb. 24-March 1. Charles Meakin in Mabel Wilbur are as skillful as ever, and the piece is as entertaining and bright as when first seen. David Warfield follows. The advance sale for his engagement is tremendous, despite the decided increase in prices. It will doubtless be necessary to play extra matinees.

Graustark Feb. 23-March 1 held the boards of the Tabor. Louisaita Valentine was a charming princess. Lawrence Evart was very attractive as the hero. Chauncey Olcott follows. The advance sale is heavy, and big business assured for the popular Irish tenor.

The Orpheum offers a good bill, including McIntyre and Heath, Walter Kelly, Mr. and Mrs. Jimmie Barry, Hopkins and Axtell, the Schmettans, Flavilla, and the Youngers.

The engagement of Bonci at the Auditorium was postponed to the middle of April, but this has not affected the sale of tickets, which is progressing steadily, assuring an overflowing house.

The advance sale for the season of grand opera, a month off, is fine. Denver is very appreciative of really good music talent. The Philharmonic Orchestra draws filled houses monthly, and deservedly, for the music is of the highest order.

Mrs. Blanche Bates-Creel left hurriedly last week to begin rehearsals in her new play under Frohman. We shall miss her vivacious presence and clever political speeches.

Mrs. Rattling Fay King (Neilson), as she calls herself, is back at her desk as cartoonist with the Denver *Post*. She is a merry little soul, and adds zest to life in our Western town.

GRANVILLE P. STURGIS.

PATERSON, N. J.

Carol Arden, supported by the players, offered The Nest Egg at the Paterson Opera House Feb. 24-March 1 to good houses. Louis Leon Hall and Joseph McCoy appeared to good advantage. Miss Arden continues to please with her capable work. Kreutzer Sonata March 3-8. A. H. Woods's co., in The Common Law, pleased fair houses at the Lyceum Feb. 24-March 1; co. good. The White Slave March 2-8. Youth, Beauty, Folly co. and Ben Welch Burlesquers divided the week at the Empire Feb. 24-March 1, and drew well. The Dandy Girls and Moulin Rouge both did well Feb. 24-March 1 at the Orpheum.

Miss Lena Bruce, of Bruce and Dagnau, has been spending several days in town visiting friends. She has arranged with Director Reid, of the Opera House Players, to write a playlet which she will use in vaudeville for the balance of the season.

At the Majestic Feb. 24-26 David Hi—ins, former star of At Piney Ridge and His Last Dollar, presented his new one-act comedy entitled Who Said Thief? for the first time. The comedy is good and action lively. The staging was fine and it was well acted. Rose Murray, who was leading lady with the Empire Musical Stock last season, was a bright spot as the manicurist. She was very warmly greeted by her large circle of friends during her stay.

JOHN C. BUSH.

SALT LAKE CITY

At the Salt Lake Lee Ditrichstein, supported by a capable co., in The Concert, drew fair houses Feb. 20-22. Isabel Irving received recognition from numerous friends. The title of this play is misleading and hurt business here. It should be The Girl and the Bungalow. David Warfield in Peter Grimm opened Feb. 24 to packed house at advanced prices.

W. J. Kelly Stock co. at the Colonial week Feb. 16 in The Girl in the Taxi; houses packed. The Eternal Waltz, Mabel Berra and Cyril Chadwick, Merrill and Otto, the Harvey Family, Joe Morris and Charlie Allen, Work and Play, the Daring Darts at the Orpheum week Feb. 16; prices were advanced; business big.

The Bimbos, the Quaker Maids, Ed. and Minnie Foster, Fun on the Ocean, John Neff, Fred and Eva Mozart at the Empress week Feb. 19. Business always good at this house.

The Reynolds and Ross Stock co. presented The Girl from Laramie week Feb. 16 at the Garrick to light business.

The steel work for the American Theater, said to be the largest motion picture house in the United States, is rising rapidly. Work on the new Orpheum is progressing; front of ornamental glass work is finished and scaffold removed.

James Evans, the veteran stage carpenter of the Salt Lake Theater, who died recently, had been continuously in this house for nearly fifty years. He has jostled many of the great ones of the stage who have gone before Him—Modjeska, Booth, Barrett, Janauschek, Couldock, Herne and scores of others. C. E. JOHNSON.

SAN FRANCISCO

The Columbia presented W. H. Crane Feb. 24 in The Senator Keeps House. The play pleased a good house. Next week comes Donald Brian in The Siren.

The Alcazar staged Sweet Kitty Bellairs evening Feb. 24. Vaughn and Lotell being the stars. Pleased biz audience. Nobody's Widow next week.

The Court has Bunty Pulls the Strings for the second week. Good business, with pleasing play. Little Miss Brown comes next, with Mr. Bennett and William Morris as stars.

Kolb and Dill opened in Hoity Toity evening Feb. 24 after an absence of a few weeks. The play drew a big house and the audience was pleased. Harrison Gree, a newcomer, played Schnitzel.

McKee Rankin is at the American playing repertoire. The Orpheum has a new show now that Bernhardt has gone. Puss in Boots, with Dave Abrahams and Gertrude in cast, and Minnie Dupree and co. are two numbers of a good bill.

Empress has a Ben-Hur chariot race in The Suburban Winner. The Lukens and Venetian street singers.

Pantages has Nell Schmidt, the California swimming girl; Convict 2884 and Tom Kelly.

Nordica gave a concert matinee Feb. 23, at Columbia, to pleased, big audience.

Genee, the dancer and her ballet opened Feb. 24 at the Valencia. Big house and pleased.

Sid Grauman, still with the Empress, will manage Nat Goodwin's new San Francisco home.

At the Columbia, afternoon Feb. 21, the Drama League of California, with Frederic Arnold as its president, entertained Sarah Bernhardt. Mayor Rolph placed a wreath on her head and J. D. Barry delivered a speech on Bernhardt's career. Bernhardt went over to San Quentin prison Feb. 22, and played for 1,900 convicts her Christmas Evening, and then returned and gave two performances at the Orpheum.

Mrs. Montesole, formerly Alice Moffat, once a musical-comedy star, and her husband, Max Montesole, are here just from the Orient in their trip around the world. On the same steamer were William Desmond and his wife, who is a sister of Nance O'Neil. She was born in San Francisco.

Lotus Moore, who was a beautiful woman and singer at the old Tivoli, ended her life at her home here. She left surviving her a daughter four years old. She had been divorced from an Oakland business man three years ago. She was lately with James Post co.

A. T. BARNETT.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings, 8.30; Matinees, Wed., Thurs. and Sat., 2.30.
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THE SPY
The London and Paris Success, by Henry Kistemaeckers,
Next Mon. **Liberty Hall** with **John Mason**

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In a New Play,
THE GHOST BREAKER

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In a new Farcical Comedy by Catherine Chisholm Cushing, entitled
WIDOW BY PROXY

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A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.
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Klaw & Erlanger present
THE LAST WORD IN MUSICAL COMEDY.
OH! OH! DELPHINE
Cast and Ensemble of 100
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Klaw & Erlanger present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
As played to Crowded Houses at the Royalty Theater, London.

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In the latest Gaiety Theatre (London) Musical Comedy success,
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With Joseph Cawthorn, and 100 Others.

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KLAW & ERLANGER present
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as ASCHE KAYTON
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WITHIN THE LAW
By BAYARD VEILLER.

NEWS OF OTHER CITIES

BROOKLYN

Brooklyn children have shown much interest in the special matinees of Snow White, the fairy tale play, which has been presented at the Majestic. The regular attraction, Winthrop Ames's English players in Rutherford and Son, drew good houses.

The return of Otis Skinner to Brooklyn was welcomed by theatergoers. Kismet was presented at the Montauk and drew excellent business. A revival of The Old Homestead proved to be a splendid attraction at Teller's Broadway. The famous old rural drama was presented with an excellent cast and was greeted with good houses.

Not in months has there been such vaudeville extraordinary as was presented at Keith's Orpheum last week. The Edison talking pictures were introduced in Brooklyn for the first time. Nina Morris in The Yellow Peril, Mrs. Gene Hughes in Youth, Truly Shattuck, Courtney Sisters and Julius Tannen were included in the long list of entertainers.

The Edison talking pictures, Hermine Shone in The Last Hope, Five Martells, James Leonard and co., Paul Nevins and Ruby Erwood, Charles C. Drew and co., Mr. and Mrs. Flynn from Lynn, Paul Morton and Naomi Glass, Bird Millman, and The Haunted Window were among the most prominent attractions at Keith's Bushwick Theater.

In commemoration of the two thousandth performance at Keith's Crescent, members of the organization presented a double bill, including several specialties, to the patrons of that playhouse. The First Born, a Chinese playlet in two scenes, and The Critic, by Richard Brinsley Sheridan, were the offerings. Members of the Crescent players are Mabel Montgomery, George Allison, Gertrude Rivers, Joseph Egenton, William Evaris, Kate Blancke, M. J. Briggs, Isadore Martin, Charles Scheefeld, Daniel J. Hanlon, and Director William C. Masson.

Miss Isadore Martin and Charles Scheefeld are entitled to the distinction of being the only two charter members of the original Crescent players. The theater is under the management of Law Parker, who for twelve years conducted the business affairs of the Buffalo Bill show.

Manager Sam McKee, of the New Brighton Theater, has engaged Ben Roberts as leader of the New Brighton orchestra for the coming summer. Mr. Roberts is at present conducting Keith's Alhambra. The New Brighton will throw open its doors to the public for the fifth summer season on Monday, May 12. An all-headliner performance has already been booked for the initial week.

J. LEROY DAVIS.

PORTLAND, ORE.

Excuse Me, at the Heilig Feb. 16-19, was well received. Leo Slezak (tenor, under the auspices of the Portland Musical Association, Feb. 20, was one of the best musical treats of the season. A local performance was given by the College Pennant Feb. 21, 22 for the Newsboys' Home and did a good business. The Siren and Gypsy Love will follow.

A splendid performance of The Squaw Man was given by the Baker Stock co. Feb. 16-22 and had crowded houses. Robert Cummens, leading man, made a decided hit as the squaw man. A Milk White Flag comes next.

Rock and Fulton were headliners at the Orpheum Feb. 24-March 1.

The New Empress opens this week.

JOHN F. LOGAN.

OMAHA

At the Brandeis Sothern and Marlowe and their most capable co. in Shakespearean repertoire played to a series of large and delighted audiences Feb. 20-22. Macbeth was the greatest drawing card, with As You Like It, Much Ado About Nothing, and Twelfth Night following in the order named. The house was dark week Feb. 23. The Countess Coquette March 2-5. Eugenie Blair March 6-8. William Faversham March 6-7.

At the Boyd the Eva Lang co. in The Chorus Lady, doing fairly well. The same co. in The Third Degree week of March 2.

The programme at the Orpheum is Mlle. Lorette, Doc O'Neil, O'Brien, Havel and co., Keno and Green, Julius Steger and co., Laddie Cliff, and Cesar Rivoli. Business excellent. The Orpheum Road Show for week March 2.

The Gayety has The Bon Ton Girls who are playing to good houses twice daily. The Gay Masqueraders underlined.

The Kruz had The Monte Carlo Girls week March 23.

J. RINGWALT.

SPOKANE

The Siren, with Donald Brian leading was voted the greatest dancing show since The Merry Widow by a capacity audience. It showed here Feb. 18, 19.

The Great Divide drew good houses Feb. 22. Next week, Sowing the Wind.

Spokane theatrical folks and citizens generally are mourning the death of Charles H. Larkin, of the Hayward-Larkin Outdoor Advertising Company, who died in Los Angeles this week Feb. 22. Mr. Larkin a number of years ago was a theatrical man, and was prominent in business and civic affairs of Spokane. He was a member of the T. M. A., and a Shriner.

Frank Darien made his first appearance with the American Theater Stock co. this week, playing a juvenile part. For five seasons he was with Thomas E. Shea, the Shakespearean actor, and for seven summers with the Poli Stock houses in the East. He played light comedy leads in The Girl from Rector's one season.

Thomas A. Edison's new talking-moving picture machine arrived in Spokane this week to be installed at the Orpheum. Martin Beck secured the machines for his circuit.

The biennial convention of the Grand Lodge of T. M. A. will be held in Spokane July 14-20. announces Fred Thompson, treasurer of the local order. A committee of which the late Charles H. Larkin was chairman is being recognized to arrange elaborate entertainment for the visitors.

W. S. MCCREA.

PITTSBURGH

The Lenten season seemed to have no effect on Hanky-Panky, which played a return engagement at the Alvin Feb. 24-March 1, with practically the same excellent co. as seen here before. William Montgomery and Florence Moore carried off the honors. Little Boy Blue is the next attraction, and then follows Gertrude Hoffmann.

Mrs. Fiske and her capable co. were seen in The High Road at the Nixon week of Feb. 24. this vehicle giving the star splendid opportunities which she takes advantage of. In her support were Charles Waldron, Arthur Byron, and Frederick Perry. The High Road was well received. Naalmova is announced March 3-8, then follows Blanche Ring. Holy Week will see the theater dark but Easter week will usher in Robin Hood.

The Harry Davis Players at the Duquesne were seen to advantage last week. Feb. 24, in Mary Jane's Pa. Frances Neilson and Charles Gunn gave careful portrayals of their respective roles, and were ably supported by Frank Wright, Hal de Forest, Dennis Harris, and Kathleen Mc-Hugh, and others. The Passing of the Third Floor Back is the next offering, this being only the second time played by a stock organization.

Thurston mystified his audiences at the Lyceum Feb. 24-March 1 with many new features. Among them being She Haunted Widow, the Vanishing Dervishes, The Chair of Asia, Juno, and a number of others. The entire programme could hardly have been more interesting. Mc-Fadden's Flats March 3-8, and The Great Divide underlined.

Irene Franklin, heading the bill at the Grand Feb. 24-March 1, drew capacity houses. The bill for March 3-8 included Kathryn Kidder, Linden Beckwith, and the Courtner Sisters.

Clark's Jersey Lilies drew largely at the Gayety week of Feb. 24, with the Metsetti Troupe as special feature. The Merry-Go-Rounders March 3-8.

The Grand Opera House is at present being wired for the installation of the Edison kinetophone (talking moving pictures). Pittsburgh will have its first opportunity of witnessing this new device, beginning Monday, March 10.

It is reported that stars of the Chicago Grand Opera co. made quite a fuss at the Pennsylvania Station on Feb. 26 at having to change from their special train to tourist sleeping cars, continuing their trip. A troupe of about 250 artists arrived in Pittsburgh from New York in a special train, en route to Dallas, Tex., where they will inaugurate a Southwestern tour. The railroad company and the management decided to transport the troupe from Pittsburgh to Dallas in tourist sleeping cars.

DANIEL J. FACKINER.

PROVIDENCE, R. I.

The Right Princess proved a very fascinating play at the Providence Opera House Feb. 24-March 1. Maud Fealy has the title-role, supported by James Durkin and a strong cast. Bunty Pulls the Strings March 3-8.

Eva Tanguay as Salome and also the leading feature of a high-class vaudeville performance played to fine business at the Colonial during the week Feb. 24-March 1. Johnny Ford, Francesca Redding and co., the Lozano Troupe, Homer Lind, the Musical Hodges, and Burkhart and White completed the bill. Milliestone March 6-8.

Green Stockings was the offering of the Empire Stock co. during the week Feb. 24-March 1, at which time good business was enjoyed. Lovell, Alice Taylor, and Homera Barton portrayed the leading roles with satisfaction. The Winner March 3-8.

Keith's was again to the front with one of those bills warranted to tax the seating capacity of the house. In fact, many thousands of people were turned away during the week. Ethel Barrymore was the bright feature in The Twelve Pound (£80) Look, followed by Grace Van Studdiford, Empress and Emperor, Felix and Caire, Van and Schenck, Wood and Wyde, Mario Trio, Robert Emmett Keane, and new comedy motion pictures.

The Star and Garter show held forth at the Westminster Feb. 24-March 1, with Jack Conway among the leading comedians.

Ethel Barrymore (Col.) was widely entertained during her stay in Providence by her many friends here but especially by her father-in-law, Senator-elect, and Mrs. J. Baron B. Colt with whom she remained during the week.

Maud Fealy, leading woman of The Right Princess, playing at the Providence Opera House, was a greatly surprised woman upon the return to her hotel Feb. 25. Her trunks had been thoroughly ransacked, and many articles of jewelry stolen. The authorities have the case in hand.

Brown Night was observed at the Colonial Feb. 25, at which time the main part of the house was occupied almost entirely by students from the university. Eva Tanguay was the principal attraction, and on several occasions the "I-don't-care-spirit" predominated to such an extent by the students that the performance was held up for some time. Not until the management and Miss Tanguay herself announced the discontinuance of the performance was order finally resumed.

The Albee Stock co. will have two leading men at Keith's during the coming season. Lynne Overman is the newcomer of whom much is expected, and Berton Churchill, of whom we know what to expect, will alternate during the season. Further announcements for the Albee co. will be watched with interest.

H. F. HYLAND.

NEW ORLEANS

Fritzi Scheff, in The Love Waltz, was the attraction at the Tulane Feb. 24-March 1. Both star and co. were well received. Rainey African Hunt Picture March 2-8.

Walker Whiteside and a capable co. appeared at the Dauphine Feb. 23-March 1, presenting The Typhoon. Mr. Whiteside is as popular as ever, and the play made an excellent impression.

A fair co. presented The Rosary at the Crescent Feb. 23-March 1. H. G. Keenan played the principal role effectively and balance of co. responded with ability. Billy B. Van Feb. 23-March 1.

The Perschi-Gypsene Stock co., at the Lyric Theater, put on The Revelation Feb. 23-March 1, giving an intelligent portrayal. An Orphan's Prayer March 2-8.

The London Gaiety co. held the boards at the Greenwall Feb. 23-March 1. Some fair specialty features and a young and active chorus are the principal features.

At the Orpheum the features for week of Feb. 24-March 2 were George Beban and co., Nellie Nichols, Gautier's Animated Toy Shop, Ferguson and Northlane, Bill K. Wells, LaVeen and Cross, Williams and Warner, and motion pictures.

J. M. QUINTERO.

ST. PAUL

Ben-Hur made a S. R. O. week of it at the Metropolitan Feb. 24-March 1. Although here several times before at the $2 schedule, this is the first time the best seats have sold at $1.50. Charlotte Walker in Trail of the Lonesome Pine March 2-8. Silver Wedding March 9-15. Blindness of Virtue March 16-22.

At the Shubert the Obersammeraner Bauerntheater co. presented Almenrausch und Edelweiss Feb. 24. S'Leuerl von Oberammergau Feb. 25. Amerikasempel Feb. 26. Dark Feb. 27-March 2. Sothern-Marlowe March 3-5. Nobody's Darling March 13-15. Hanky-Panky March 23-29.

Ethel Green was "some" headliner at the Orpheum Feb. 23-March 1. The Old Soldier Fiddlers, George Felix and the Barry Girls, Mason and Du Tiel, and O'Neal and Walmsley numbers two acrobatic acts are at least one too many.

The Oriental Burlesquers held sway at the Grand.

The chief acts at the Empress were Ida Fuller, Mr. and Mrs. Mark Murphy, and Vilmos Westony.

Christine Miller was soloist at the Symphony concert at the Auditorium Feb. 28.

After looking over the Metropolitan and Shubert theaters in both St. Paul and Minneapolis and sizing up the theatrical situation here, meanwhile dodging successfully all queries as to their plans or the local import of their visit, A. L. Erlanger and J. J. Shubert, former rivals in New York, left St. Paul Feb. 24 for St. Louis.

JOSEPH J. PFISTER.

JERSEY CITY

George Evans's Honey Boy Minstrels did a great business at the Majestic Feb. 24-1, giving a very good bill. Thomas E. Shea and co. in the annual engagement March 3-8 in his usual good repertoire.

Custer's Last Fight, by the favorite Academy Stock co. at the Academy of Music Feb. 24-1 drew crowded houses. The co. did full credit to itself and the play. Moving pictures between the acts are refreshing. A Night in Chinatown March 3-8.

Business at the Orpheum, under the new policy, is great; the house is packed at every performance, and the vaudeville and moving pictures are of the best. On the bill this week are Harding and Graham, Wartenburg Brothers, Fitch and Cooper, Blanche Colvin, John Walton and co., Clemenge Brothers, Robertson and co., and James and Honey. Straight vaudeville without pictures was to be inaugurated 3.

Large business is the rule at the Monticello this jubilee week, where a fine bill is given by L. Wolfe Gilbert, Sager Midgeley and co., the Smith Brothers, and Billy Juden.

The Gamblers at Schiller's Broadway, Bayonne Feb. 24-1 drew capacity houses. It was a fine production. Get-Rich-Quick Wallingford March 3-8.

At the Bayonne Opera House Feb. 24-1 were Captain Treat's Trained Seals and Sea Lions, the Five Waltons, McIntyre and Groves, Shaw and Eddie, and the Fletchers.

The Hudson, Union Hill, had a fine bill Feb. 24-March 1, including Nature's Nobleman, a fine playlet, by the James K. Hackett Players; Ezra and her Trained Animals, Mysterious Edse, J. E. Murray and Clara Lane, Foster and Loyitt, McBride and Mills, Larkins and Pearl, and Jack Correlli and co. Big business.

Thomas G. Williams a resident of this city and a member of the local T. M. A. lodge, is a new and valuable addition to the Academy Stock co. at the Academy of Music.

WALTER C. SMITH.

SEATTLE

At the Metropolitan, The Rose Maid Feb. 16-22, matinees 19 and 22, was presented by an excellent co. before medium and large audiences, which thoroughly enjoyed the performances. Alice Lloyd in the title-role was given a cordial recention.

Adeline Genee, assisted by a co. of clever dancers, at the Moore Feb. 19, delighted a capacity house. It was a great artistic triumph of its kind. A Trip to Scandinavia Feb. 22, matinee 22, by local talent. Good business.

The Wolf Feb. 17-22, matinees 20, 22 and 23, was presented in an acceptable manner at the Seattle before houses averaging good business. Nana Bryant the new leading lady gave a faithful portrayal in the role of Hilda McTavish.

Rock and Fulton and vaudeville Feb. 16-22 at the Orpheum.

At the Pantages', Menlo Moore's Lads and Lassies Feb. 16-22.

At the Empress, Romany Opera co. and vaudeville Feb. 16-22.

At the Grand, Alhambra, Melbourne and Clemmer, motion pictures and vaudeville.

The general attendance at the various theaters is showing some signs of improvement as compared with previous months.

BENJAMIN F. MESSERVEY.

BUFFALO

Raymond Hitchcock at the Star Feb. 24-1 scored in The Red Widow. Large audiences enjoyed the presentation. The Round Up March 3-5.

At Bay Park 24-1 was presented at the Teck by Chrystal Hearne and Andrew Mack, supported by a strong cast. Mr. Mack is very popular and large audiences greeted him, but At Bay needs reconstruction. The Road to Happiness March 3-8.

The Edison talking motion pictures proved a big drawing card at Shea's Feb. 24-1. Hardeen, the big feature, was well received, and John E. Hazzard the big hit. Valerie Bergere and co. March 3-8.

Thomas E. Shea duplicated his last season's triumph at the Majestic Feb. 24-1. Mr. Shea appeared in The Vendetta, The Bells, Dr. Jekyll and Mr. Hyde, and A Man and His Wife. Fiske O'Hara in The Rose of Kildare March 3-8.

The Dazzlers, with Pete Curley, Kittie Mitchell and others, were the fun-makers at the Garden Theater Feb. 24-1. Mollie Williams and co. March 3-8.

The Stars of Stageland proved a biz hit at the Lafayette Theater Feb. 24-1, drawing biz houses. The Pacemakers March 3-8.

J. W. BARKER.

MONTREAL

The Horniman Players opened the third week of their engagement at His Majesty's with a capable presentation of The School for Scandal Feb. 24. Mr. Bodkin appeared as Sir Peter Teazle and Christie Laws as Lady Teazle, and both acquitted themselves well. Milton Rosmer again scored as Charles Surface and Leonard Mudie was a satisfactory Joseph. The production was characterized by the usual finish of this organization. Twelfth Night and The Silver Box follow.

Crowded houses greeted the all-star Gilbert and Sullivan operas at the Princess Feb. 24-1. The opening bill was The Mikado, with The Pirate's Patience and Pinafore to follow. De Wolf Hopper, Eugene Cowles, George Macfarlane, Viola Gillette, Kate Condon, Arthur Cunningham, etc., form an organization that it is hard to beat and most enjoyable performances were the result. Maude Fealy in The Right Princess March 3-8.

Good all round bill at the Orpheum. Mabelle Adams and co. in Zilla, a sketch from the French, made a decided hit. Howard and McCabe, Empire Comedy Four, Berr Brothers, Billy Sweede, Hall and co., and Zethros's dogs are among the other items.

At the Gayety The Gayety Girls give a good show, full of catchy music, pretty girls and clever dancing.

The stock co. at the Nation are giving a capital performance of Les Dominos Rose (Pink Dominoes).

Canada is well represented in the all-star Gilbert and Sullivan cast. George Macfarlane and Arthur Cunningham are both Montreal boys, and Eugene Cowles is a Canadian.

W. A. TERMAYNE.

ST. LOUIS

Kitty Gordon in The Enchantress proved an excellent drawing card at the Olympic Feb. 23-March 1. Ida Fitzhugh, a former St. Louisenne, was seen to excellent advantage, as was Arthur Forrest. Ernest Torrence and Harrison Brockbank were congenially placed in character roles. Everywoman March 2-8.

Rose Stahl in Maggie Pepper met with hearty approval at the Century Feb. 23-March 1. Miss Stahl's supporting co. proved themselves capable of filling their respective parts in a very competent way. Douglas Fairbanks in Hawthorne of the U. S. A. March 2-8.

Maeterlinck's Blue Bird played a return engagement at the Shubert Feb. 23-March 1, where it proved to have retained its power of attraction.

Alibi Bill was seen at the Garrick Feb. 23-March 1, where it proved reminiscent of better things of its kind. Rather poor co. For the four ensuing weeks P. J. Rainey African Hunt motion pictures will hold the boards.

Ward, Vokes and Lucy Daly in The Run on the Bank were seen at the American Feb. 23-March 1. This old trio of players still remain favorites with the patrons of the American. Happy Hooligan March 2-8.

A Dress Rehearsal, built solely for laughing purposes, was seen at the La Salle Feb. 23-March 1. Poor business.

Anna Loenk, soubrette for the German Stock co., was given a benefit by that organization Feb. 23. Miss Loenk was seen at her best in Das Musikantenmaedel. The German Stock co.'s new theater, the Victoria, opened Feb. 26 with a simple dedication ceremonial.

A very spectacular production of Tennyson's poem, "The Princess," was given by the members of the Morse School of Expression Feb. 28 at the Odeon. Harry B. McClain and Bessie Morse are responsible for the production.

Dante's Daughters played to good business at the Standard Feb. 23-March 1. Girls from Joyland March 2-8.

Bowery Burlesquers proved a burlesque of very few dull moments at the Gayety Feb. 23-March 1. World of Pleasure March 2-8.

VIVIAN S. WATKINS.

KANSAS CITY

William Faversham and his elaborate scenic production of Julius Caesar was the offering for the week at the Shubert, beginning Feb. 24. Nothing finer in staging has been seen in Kansas City this season, while the personnel of the co. was of a distinctly high class throughout.

The Sun Dodgers March 2-8.

Rainey's African Hunt pictures were the offering at the Willis Wood for the week Feb. 23. They found ready favor and were certainly quite worth while. Rose Stahl March 2-8.

The Grand had Madame X Feb. 23-March 1, playing to good-sized audiences nightly. Eugenie Blair played the title-role and was well received. Ward and Vokes March 2-8.

Gus Edwards in his Song Revue of 1913 was the topliner at the Orpheum Feb. 23-March 1. Other acts on a big bill also pleased.

The Garden Musical Comedy co. presented a new musical sketch called Daughter's Papa at the Gardeo for the week beginning Feb. 23. The sketch pleased greatly, while other acts on the bill were also well received by the usual large audiences.

The Macy Models were the Empress headliners Feb. 23-March 1, opening to biz business. Other acts also found favor.

The Gayety had the Gay Masqueraders Feb. 23-March 1, opening to two biz Sunday audiences. George B Scanlan and Mark Adams were featured in the show. Bowery Burlesquers March 2-8.

The Girls from Joyland held the boards at the Century week Feb. 23, playing to usual satisfactory business. Harry L. Cooper headed co. and was well received. Monte Carlo Girls March 2-8.

D. KENDY CAMPBELL.

DETROIT

Edward Locke's new German-American comedy, The Silver Wedding, which held the stage of the Garrick Feb. 24-March 1, gave lovable Thomas A. Wise a happy role in Ludwig Koehler, but the consensus of opinion is that the play is a failure. Next attraction A Butterfly on the Wheel.

The Quaker Girl received its first local presentation at the Detroit Opera House Feb. 24-March 1, and excellent attendance was recorded for the week. The Girl from Montmartre will follow.

On account of illness Ray Cox was obliged to cancel her engagement at the Temple Feb. 24-March 2, where she had been strongly advertised as the week's headliner. However, Manager Moore provided an interesting programme, which included Bernard and Weston, Providence Players in Who Is Brown, Mahoon Opera co., Charles Leonard Fletcher, Frank Morrell, Four Cliftons, Bryan and Sumner and the St. Onge Trio.

Baby Mine, featuring Walter Jones, held the boards at the Lyceum Feb. 23-March 1, and will be followed by An Old Kentucky.

The bill at Miles's Theater Feb. 24-March 2 was headed by Harry Bulger in The Cabaret Barber Shop, and the new Broadway Theater featured Willie Ritchie, lightweight champion of the world.

ELTY A. MARONI.

RICHMOND, VA.

Frances Starr in The Case of Becky, at the Academy of Music Feb. 28, 29; splendid show to good business. Harry Lauder and co. March 3.

George Evans's Minstrels March 4, 5.

Snitz Edwards in The Man Who Stood Still, at the Bijou Feb. 24-March 1; show good; business light. Alma, Where Do You Live? March 3-5.

Italian Saxaphone Quartette, O'Meers Sisters, Hickman and Wills, Clayton Crouch, the Hallings, and pictures at the Colonial Feb. 24-March 1; business good.

School Days, at the Empire Feb. 24-March 1; pleasing.

W. G. NEAL.

NOT SO SLOW, THESE QUAKERS

Philadelphia's Theatrical Treasurers' Club Apparently Had a Jolly Old Time in Gotham

There was nothing of the proverbial slowness of Philadelphia in the membership of the Theatrical Treasurers' Club of Philadelphia, which on Sunday, Feb. 23, journeyed to New York on a special train with a cabaret show and band attachment, and in the evening held their annual banquet at the Friars' Club. It was a big league stunt, carried out in a manner entitling the managers to permanent positions in the 400 class. And the one hundred and twenty-five box-office men and their friends from the City of Brotherly Love had the time of their lives on the trip.

It was ten minutes to one o'clock Sunday morning when the invasion of New York was started. The seven-car special train pulled out at that time from the Reading Terminal in the City of Penn on the banks of the Delaware.

The first car was a seventy-foot baggage car, in the front of which was the orchestra. A spot-light kept the cabaret performers in good humor and they got to work early and were working late. There was a diner on the train, too, and as the sleeping Pennsylvania and New Jersey hamlets flitted by, the merrymakers dined and toasted everything.

Five hours were consumed in the journey to New York, and the train stopped several times to give the engine a rest and the crew a chance to partake in the merrymaking. Excepting that the train had more stops than any church organ ever manufactured, there were no stops in anything else. The repertoire of the performers and band was extensive and the fun continued until New York was hit.

The afternoon found the smiling box-office visitors to the Biggest Village looking interested as they strolled along the "Bored Way" and looked over the tall buildings.

And then came the big league stunt. Five o'clock found them all gathered at the Friary. There in the banquet hall they gathered together for the big eats and the speechmaking. A unique menu card was one of the real features of the feed. It contained some familiar things to the ears of box-office men, including these rules:

"Always disregard 'phone calls. They may be from the boss."

"When a man says he is as deaf as a post, put him behind one."

"If a customer says, 'What's here next week?' always say, 'Moving pictures.'"

"Flirt with every pretty woman who comes for tickets. If she asks to see the proprietor or the manager of the theater, ask who she is. If she says 'I'm his wife,' just laugh and say 'That's what they all say.'"

Fred Nathan, the president of the club, was the toastmaster. The principal speaker was Joseph P. Rogers, an assistant district attorney of Philadelphia and a widely known after-dinner speaker.

Mr. Rogers delivered a clever address, drawing with much rhetorical precision a picture of the invasion and pointing out how different it had been from the pictured forecast of one of the New York theatrical papers, which was considered a slam and slander by the members of the organization. He voiced strongly the sentiment that an apology was due to the Philadelphia box-office men for the uncalled-for sarcasm. And in conclusion he voiced a vote of thanks to the Friars and extended an invitation on behalf of the treasurers' organization to those who had assisted in their entertaining to visit the birthplace of American independence, where he assured them of a royal welcome.

Harry L. Knapp, dramatic editor of the Philadelphia *Inquirer*; Dr. Herbert Goddard, Herbert Boyer, Frank G. Zimmerman, manager of the Garrick Theater in Philadelphia; Frederick Dieck, the biggest theatergoer in the Quaker City, and George Ashby, the vice-president of the organization, also spoke.

Dieck, who weighs close to the four hundred pound limit, advocated roomier theater seats.

Budd Robb, of the Astor box-office in New York, who is the metropolitan representative of the Philadelphia club, went to Philadelphia on the ten o'clock train Saturday night and made the entire trip with the club. The special train was held several minutes to await his arrival.

The officers of the Philadelphia Theatrical Treasurers' Club are: President, Fred Nathan; Vice-President, George Ashby; Secretary, Mark W. Wilson; Treasurer, Edward Loeb. The club does not hold benefits to finance its trips, but assesses each member a stated sum and from the total is taken the cost of the trips.

The annual meeting of the club is to be held in Philadelphia on the evening of March 3. During the last week in April there will be held a gathering known as the "little affair." A unique entertainment will be arranged. Moving pictures of a train speeding along will be shown on a screen. The room will be in darkness excepting for a small shaded lamp over each plate. And there will be burlesqued the events of the trip. Active plans for this trip are now under way.

Among those who made the trip to New York on the special train were: Fred Nathan, Mark W. Wilson, George Ashby, Edward Loeb, Fenimore Cooper Towne, John L. Walther, Eddie Mayer, G. B. Buford, Frank J. McGuire, Willard McGuire, Paul J. McGahan, H. D. Benner, H. M. Thompson, W. H. Pennypacker, William Magill, J. J. Sullivan, J. M. Kelly, James A. Reilly, W. J. Reardon, Jacob Roth, M. Mulherin, Thomas J. Strain, Howard Mulhearn, C. G. Stewart, Frank Duckett, E. Robb, Leon L. Raine, George W. Metsell, C. R. MacCoy, Joseph A. Waxman, George S. Garman, William Robb, Jr., Harry Bauers, Grant Laferty, Bert Schiffinger, Edward Leye, W. C. Gibson, Thomas J. R. Brotherton, Frank Zimmerman, C. M. Travis, George D. Sutton, Frank A. Carberry, Walter Stuart, William Barron, Stanley Martin, Harry Polokoff, Budd Robb, Frank Kinsley, Fergus McCusker, Frank Gill, H. T. Dougherty, J. Shaw, Herbert Boyer, Lewis C. Wallace, Fred Dieck, A. P. Whittman, James McCool, J. Warren Cassidy, Frank A. Mulhearn, Elwood Hopkins, Jr., J. P. Gallagher, Frank H. McHale, Charles E. Bell, Harry L. Knapp, Dr. Herbert Goddard, Robert J. Sutherland, J. P. Parvin, William O'Connor, Joseph P. Rogers, James Kinney, Bobby Morrow, Fred Wagner, R. R. Bellerville, Samuel J. Healey, Richard L. Shoyer, Louis Shoyer, Robert J. Lynch, Jr., H. H. Kleinberg, James P. Nolan, John McNobie, Dan McElhatton, C. T. Shertenberg, and George D. Brotheron, Jr.

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NEW FARCE IN LOS ANGELES

It is Called "The Elixir of Youth," and a Doctor, a Baby, a Girl, and the Police Mix It Up

LOS ANGELES, March 4 (*Special*).—During the past week—17-22—Los Angeles has been surfeited with splendid attractions at its various theaters and the public has liberally spent its money in the patronage of David Warfield, Nat Goodwin, Kolb and Dill and the many other splendid attractions at the various vaudeville and stock houses.

At the Mason, David Warfield's The Return of Peter Grimm was given to packed houses for the six nights and three matinees, and it is too bad that Mr. Warfield cannot remain another week, for there are many who have not had an opportunity to see this wonderful actor. His supporting company has been cleverly assembled. All told, this offering has been a decided pleasure and delight to those who were fortunate enough to have secured seats. Booked for 24-1, The Concert.

Nat Goodwin at the Morosco opened his engagement of two weeks as Fagan in Oliver Twist 17, and for the week it has been nearly impossible to secure seats. Without any further adieu, Mr. Goodwin has given us the tremendous character of Fagan perhaps better than anything we have ever seen him do in this city. He is most ably assisted by a large company, of which deserving special mention are Grace Valentine as Oliver Twist, Robert Ober as the Artful Dodger, Helen Robertson as Nancy Sykes, and Harrison Hunter as Bill Sykes. Both Mr. Hunter and Miss Robertson had much to do with the entire success of the piece and won much applause for their very clever interpretations of these character roles.

Over on Main Street the Burbank has been packed nightly, 16-22, to see that new farce by Covington and Simonson, The Elixir of Youth. The story deals with a doctor's discovery of which it is proposed shall be taken by the old man who wanted to marry his daughter. The girl enters with a baby which she claims belongs to the elder man, and she leaves it; whereupon the doctor enters, discovers the infant and supposes it belongs to an elder suitor, General Burbeck, who has taken an overdose of the elixir; thereupon the doctor withdraws, taking the baby with him, where the baby, the elixir and various characters all mix up and become confoundedly tangled, and in this farce the police mix up a bit and each character seems to become confused with the other, and through all of this mix up it is nothing but a laugh from the start to the finish. Mr. Covington acted the leading part and directed the production of the play. It is a farce ingenuously concocted and worked out with numerable surprises, and with a bit of touching up here and there it will be considered a success fit for the Eastern public. It should be said that there are quite a few Frenchy lines and situations and Parisian frankness displayed. Beatrice Nichols, cast in the leading feminine role, "Sylvia," deftly handled the character. Mr. Stanley gave cleverness to the part of Philip, and Mr. Mayall was a splendid General Burbeck. Grace Travers filled the role of Mrs. Vivert incomparably, and cleverness marked the work of Mr. Corrigan as the Chief of Police. Mr. Covington's Dr. Halyes was decidedly convincing. The play will run for a second week.

At the Majestic, 16-22, Kolb and Dill are again with us, playing in Algeria, a concoction by Victor Herbert with a considerable amount of attractive music and a rather poor plot. These two capable comedians naturally enliven the piece and they are well assisted by Maude Amber and Winefred Blake. Also with them is a very attractive soubrette, Maxie Mitchell, who does several good stunts in singing and dancing. The comedians were greeted with a crowded house on the opening night and the attendance for the week has been most satisfactory.

The Mission Play at San Gabriel is in its eighteenth week, playing to increased business. Theatergoers now realize that this play is easily accessible to this city and are showing their appreciation by their attendance. It has always been the intention of the author that this unusual drama of the early mission life would be to California what the Passion Play is to Europe.

The sale of seats, both at the box-office and by mail orders, for the coming engagement of Sarah Bernhardt at the Orpheum has been unprecedented.

DON W. CARLTON.

END OF JACK ROSE PLAY

The Code of the Underworld, said to have been written by Jack Rose, of Rosenthal murder fame, closed at Allentown, Pa., after playing three nights, owing, it is said, to the failure of its financial backers to furnish more money.

JACK NORWORTH SETS SAIL

Jack Norworth, just divorced by Nora Bayes, left The Sun Dodgers company on March 1 in Chicago and announced his intention of going to Europe. His place in the cast was taken by Harry Clark. Norworth wants to be starred next season by a New York manager.

"THE RED ROSE" LOSES NIGHT

Owing to rigid quarantine regulations at Ft. Smith, Ark., prohibiting passengers from points in Oklahoma to enter the city without sworn health certificates, Lee Parvin, advance representative of The Red Rose company, cancelled the date of this attraction in Ft. Smith, and the company laid off for the first time since opening last July. The musical comedy, under the personal direction of John C. Fisher, is now en route through the Southern States, where it was accorded heavy patronage last season. The tour includes a return trip to the Pacific Coast before the closing of the season.

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OLD ACTORS FOUND DEAD

"Old Bob" Irving and Charles Dickerson, one-time well-known actors, are dead in Chicago on Feb. 20. They were found in a gas-filled room in a North Side lodging house. Irving was considered a clever character impersonator years ago. He had played with Sidney Drew, Harry Corson Clarke, Joseph Polk, and Lincoln J. Carter. Latterly he lost his power to amuse an audience and he slipped from one engagement to another until finally he was obliged to take to the nickel shows. He was playing in one of the latter up to the time of his death. Dickerson left the stage years ago and recently had earned a precarious living at paper hanging.

ADVERSARIES MEET AND TREAT?

MINNEAPOLIS (*Special*).—Minneapolis had the distinction of the first love-feast between the two theatrical magnates representing the hitherto warring factions, Messrs. Abraham L. Erlanger and Jacob J. Shubert, who lunched together and undoubtedly said some agreeable things to each other on Feb. 24. What was said has not yet been "released," but that it would make mighty interesting reading of this there can be no doubt.

LOTHAIR.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

BIRMINGHAM.—JEFFERSON: Dustin Farnum in Littlest Rebel Feb. 21, 22 pleased good houses. Bought and Paid For 24-26: good business; splendid performances.——BIJOU: The Thief 24-1. Dave Lewis in Don't Lie to Your Wife 5-10.——ORPHEUM: Dark.——MAJESTIC: Running for Congress 24-1. Vaudeville 5-10.——AMUSE-U: Coffer and La Mara, W. McGrath, Austin and Smith, Doc Baker 24-1. Doc Baker, a great Birmingham favorite is playing his third engagement this season at the Amuse-U. All photoplay houses are doing splendid business, and managers say they are looking for it to increase. The Birmingham Athletic Club will hold its fourteenth annual society circus at the Jefferson 31, April 1.

TUSCALOOSA.—AUDITORIUM: Dustin Farnum in The Littlest Rebel Feb. 20: fine house and excellent co. gave completed satisfaction. The Fortune Hunter 25: excellent attraction; played to poor business.

MOBILE.—LYRIC: Officer 666 Feb. 26. All houses where there are moving pictures are doing capacity business.

ARIZONA.

TUCSON.—OPERA HOUSE: The Prince of Pilsen Feb. 19 delighted large and fashionable audience; S. R. O. Rosaline Fielding and co., of Lubin Photo Players, are here, en route to Phenix, where they expect to spend the next couple of months. The Pathe Weekly are taking pictures of Arizona. Governor Hunt was present when films of the bridge at Tempe were taken.

ARKANSAS.

LITTLE ROCK. — KEMPNER: The Red Rose Feb. 21, 22: excellent performances, to good business. Everywoman 24, 25: fine production, to S. R. O. at all three performances. Neil O'Brien's Minstrels 27. Kunkel-McKay Concert 28. Madame X 3. Eddie Foy in Over the River 4. Weber and Fields in Hokey Pokey 6.

FORT SMITH.—NEW: Valeska Surratt in The Kiss Waltz Feb. 17: unsatisfactory performance, to a large audience. Everywoman 19: S. R. O. matinee and night; best show of the season. Vaudeville at same house 17-22: fair. Lyman G. Howe 28. Eddie Foy in Over the River 1. Weber and Fields 3. Motion picture house business up to the usual standard.

HOT SPRINGS. — AUDITORIUM: Everywoman Feb. 22: two performances; pleased capacity. The Red Rose 24: good business. Neil O'Brien's Minstrels 25. Eddie Foy 3. Weber and Fields 4.

PINE BLUFF.—ELKS': Everywoman Feb. 21: good performance: S. R. O. Red Rose 25. Neil O'Brien's Minstrels 26.

CALIFORNIA.

MODESTO.—MODESTO: Motion pictures of Madame Sarah Bernhardt in Queen Elizabeth Feb. 17 pleased large audiences.——ELKS: Vaudeville and pictures 16-22 pleased. Wilson's Comedians 24.——STAR: Moving pictures.——DREAMLAND: Moving pictures, six-piece orchestra big feature.

CONNECTICUT.

WILLIMANTIC.—LOOMER: Primrose and Dockstader's Minstrels Feb. 27 pleased capacity house; sold out in advance. Raymond Wylie, a former resident and church choir singer, delighted his old as well as made many new friends with his finely cultivated voice. Kibbie and Martin's U. T. C. 1. Winnifred St. Claire Repertoire co. 3-8.

FLORIDA.

JACKSONVILLE. — DUVAL: J. A. Coburn's Minstrels Feb. 19; not up to standard; medium business. The Newlyweds and Their Baby 22, 23: Earl Knapp as the baby was the one redeeming feature of a poor co.; medium business. Bunty Pulls the Strings 24, 25: excellent co.; delighted good business.——ORPHEUM: Wormwood's Monkers and Dogs, Black and Black, Doyle and Elaine, Walter Brower, and the Rogfords 19-22: fine bill and business.——OSTRICH FARM: Fred Rose, Harry Lorray, Fred Wesley, King's Wild West, Fred Owens, and the Aerial Winnies 16-22: good attendance.

TALLAHASSEE. — CAPITOL CITY: Girl from Rector's Feb. 19 pleased fair business.

GEORGIA.

ROME.—OPERA HOUSE: The Fortune Hunter Feb. 20: fair co. and business. Coburn's Minstrels 28. Dustin Farnum in The Littlest Rebel, due here early in March, canceled engagement as co. expects to disband after its appearance in Atlanta.

MILLEDGEVILLE. — GRAND: Girl from Rector's 1. Goose Girl 5. Newlyweds 10.

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IDAHO.

BOISE.—PINNEY: Alma, Where Do You Live? Feb. 21, 22, with Saturday matinee, pleased good business. S. H. Clark, recital. "The Wedding Pot," 24. Amateur Minstrels 25. Excuse Me 26-28. Mutt and Jeff 3, 4.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE: Vaudeville. Boudini Brothers, Charles Olcott, James Grady and co., and Cornelia and Webber Feb. 20-22. Five Musical Nosses in a Gala Night in Old Seville, Pistol and Cushing, Dave Vanfield, and Kelley and Lafferty 24-26. Gordon Brothers and Boxing Kangaroo 27-1.——LYRIC: From the Manger to the Cross 5, 6.——NEIL: Films of Champaign, Urbana, and the University of Illinois 24-25.——VARSITY: A Tale of Old Tahiti and Oil and Water.

TAYLORVILLE. — ELKS': Truxton King Feb. 11 pleased good business. Graustark 18 canceled. Taggart (Y. M. C. A. lecture) 17. The Divorce Question 28. Madame X 5. Tony Jannus, St. Louis, aviator: booked 20, 21 to give exhibition of moving pictures taken during his recent flight from Omaha to New Orleans, together with a lecture, canceled on account of operation for appendicitis in a St. Louis hospital. He will appear here later.

AURORA. — GRAND: Maude Adams Feb. 22: two performances to capacity business; pleased very appreciative audiences. The Girl and the Tramp 23 to medium business. The Old Homestead 24: same. The Spring Maid 2.——FOX: Vaudeville. Willie Dunley and Bessie Merrill in The Military Girl (tabloid) 20-23. A Broken Idol (tabloid) 24-26: capacity business prevailed. All-girl vaudeville bill followed.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by Cunningham and co., Mr. and Mrs. Deaver in The Elocution Bug, Patricola and Myers, George Lavender, De Onzo Brothers, acrobats; good co. and capacity houses.——LYRIC: moving pictures; excellent films; good house and large crowds.——EARL: Pictures and occasional vaudeville. Condell Stock co.; fair co. and full house.

ELGIN.—GRAND: All-Star Girl Show Feb. 24-26, with Hattie Kirschner, Adair and Hickey, Russell and Church, Beatrice Morrell's Parisian Harmonists; all exceptionally good; fine business. The Flirting Princess 27-2 (tabloid musical comedy).——TEMPLE, LYRIC, ORPHEUM, and STAR: Moving pictures; fair business; excellent films.

DECATUR.—POWERS: Henrietta Crosman in The Real Thing Feb. 18 pleased good house. Billy the Kid 21: fair business. Thelma 23: fair business. Jack Bessey Stock co. 2. Kitty Gordon in The Enchantress 3. Jack Bessey Stock co. 4-7.

QUINCY.—EMPIRE: Al. G. Field's Minstrels Feb. 18: large house and excellent performance. In Arizona 23 (matinee and evening) to good business; pleased. Divorce Question 25. Henrietta Crosman 27. Dixie Colored Minstrels 1. Great Divide 2. Kitty Gordon 4.

URBANA. — ILLINOIS: House dark week Feb. 17. Black Patti 26. The Spring Maid 6. The Pink Lady 7.

MARION.—ROLAND: The Servant in the House Feb. 25: good business. Divorce Question 4.

CAIRO.—OPERA HOUSE: The Woman Feb. 24: excellent co.: highly pleased: good business.

STREATOR.—PLUMB: The Old Homestead Feb. 20: very good production: business poor.

INDIANA.

MUNCIE.—WYSOR GRAND: Sweetest Girl in Paris Feb. 11 pleased. Third Degree 13: good production and business. Luther McCarthy (pictures) 15. Aborn English Opera co. 22 in Madame Butterfly: delighted S. R. O. Seven Hours in New York 23. Little Boy Blue 24 delighted good business. Bohemian Girl 26. The Littlest Rebel 28. Three Twins 1. Cash-Tomlinson Repertoire co. 3-6 in The Girl at the Gate. The Pink Lady. Louis Mann in Elevating a Husband, and The Rose Maid.——STAR: Five Melody Kings, Frankie St. John, Little Albright, Mr. and Mrs. Thornton Friel.

HUNTINGTON.—HUNTINGTON: The Bohemian Girl by the Aborn Players Feb. 20: played to capacity house and gave fair satisfaction. Cash Tomlinson Stock co. opened week 24 in We Are King. The Minister's Wife. The Idler. The Commercial Traveler. Only a Traveler. Human Hearts 12. Seven Hours in New York 15. Huntington co. has installed a high-grade Simplex machine, and will run pictures on dark nights. Vaudeville will be added later.

CRAWFORDSVILLE. — MUSIC HALL: Passing Show Feb. 19: poor show; fair business. Pictures 21, 22 pleased good business. The Littlest Rebel 25: excellent show and business. The Girl at the Gate 4. Seven Hours from New York 7. The Bohemian Girl 10.——JOY: Pictures 17-22 pleased excellent business.——THEATORIUM: Pictures 17-22: fair business and show.

HAMMOND. — HAMMOND: The Passing Show Feb. 22: fair house. The House of a Thousand Candles 23: fair co., to fair house. Unter Zwei Wappen (Under Two Flags) 24: good co.; good and appreciative German audience.——ORPHEUM: The Flirting Princess 20-23 pleased good business. Marx Brothers' Big Beauty Revue 23-26 (return engagement) to capacity.

SOUTH BEND.—OLIVER: Otis Harlan and excellent co. in Little Boy Blue Feb. 20: delighted large house. The Girl at the Gate 22 gave two good performances, to big houses. Aborn English Grand Opera co. in Madame Butterfly 27.——AUDITORIUM: Wright Huntington Stock co. in The Boys of Company B 16-22. The White Sister 23-1: business excellent.

MICHIGAN CITY.—ORPHEUM: The County Sheriff Feb. 21 pleased. Over Night in Boston 22 to good business. Graustark 25 pleased small audience. The Passing Show 24 drew fair house. The Old Homestead 25 to crowded house. The Heart Breaker 26 to fair house. Graustark co. closed season here.

GOSHEN. — JEFFERSON: Little Boy Blue Feb. 21 pleased good business immensely. Graustark 23 (matinee and night) to small attendance. Henry Ostrom, evangelist, addressed packed house 24. George Damerel in the Heart Breakers 27.

ROCHESTER. — ACADEMY OF MUSIC: Lamont Entertainers Feb. 21 pleased. S. R. O. Gorden Repertoire co. 27-2. Servant in the House 4.——KAEGEE: Excellent vaudeville pleased big business 7-22.——STAR: Moving pictures and vaudeville 7-22: fair business.

CONNERSVILLE. — AUDITORIUM: The Fortune Hunter Feb. 22: very good to fair business. Freckles 24: fair co., to fair business. Seven Hours in New York 27. The Bohemian Girl 4.

ANGOLA.—CROXTON OPERA HOUSE: Rodgers and Grilley Concert co. Feb. 19: excellent co., to a packed and pleased house. Irish Piper 24: fair co., to poor business. Winning Widow 5.

FRANKFORT.—BLINN: The County Sheriff Feb. 18: fair house. Aborn Opera co. in The Bohemian Girl 22 pleased large and fashionable audience.

WABASH.—EAGLES: The Bohemian Girl Feb. 21: immensely pleased: excellent business.

IOWA.

DUBUQUE.—GRAND: Carolina White Concert co. Feb. 20 delighted a large audience. Trail of the Lonesome Pine 21: excellent performance and business. Pink Lady 24 pleased capacity. Quaker Girl 26. Elks' Minstrels (local) 27, 28. The Girl of the Mountains 2.——MAJESTIC: Gordon Eldrid and co., Swor and Mack, Kent's Sea Lions Demarest and Chabot, Develda and Zeida, and Miller and Cleveland 17-19: good business. The Eight Vassar Girls, Roland, Carter and co., Hetty Urma, Adair and Adair, John and Mazie Fogarty, and Mann and Simpson 20-22: proved excellent attractions. Menlo Moore's Summer Girls, J. Albert Hall and co., Williams and Wolfus, "Electric," Dale and Boyle, and Grace Armond 24-26. Melbourne McDowell and co. 27-2.

WATERLOO.—WATERLOO: The Girl of the Underworld Feb. 20 pleased fair attendance. Thomas Ross 22 played a return engagement to two good houses; co. good. Pink Lady 25: all seats sold in advance. St. Elmo 26. Girl of the Mountains 1. Paid in Full 6.——MAJESTIC: Vaudeville. Lucky Jim by Jane Courthope and co., Williams and Wolfus, Adams and Becker, Lohse and Sterling, and Joe Kennedy pleased big business 19-23. The Cow and the Moon 24-26. William B. Paton in Apple Blossoms 27-2. Eight Vassar Girls 27-2.——CRYSTAL: Mrs. Josephine Shilmer is the new vocalist. The Little Minister 25: business very good.

DAVENPORT.—BURTIS OPERA HOUSE: House dark Feb. 19, 20. Al. G. Field's Minstrels 21 gave best of satisfaction, to a well-filled house. Uncle Josh Perkins 22 to fair business. House dark 23-25. Henrietta Crosman 1. The Pink Lady 2.

SPENCER. — GRAND: Farmers' Institute Feb. 20-22: good meeting. M. G. M. International Operatic co. 3. This will practically close season here.

CLINTON.—CLINTON: Charlotte Walker in The Trail of the Lonesome Pine Feb. 20 pleased capacity house.

NEWTON. — LISTER: The Great Divide Feb. 18 played to good business.

KANSAS.

WICHITA.—CRAWFORD: Louis Mann in Elevating a Husband Feb. 24 delighted large house. Al. G. Field's Minstrels 27. Valeska Surratt in The Kiss Waltz 28.——LYCEUM: Wolfe Stock co. in Nurse Marjorie 17-22. Mother 24-1.——PRINCESS: La Salle Dancers, Kroneman Brothers, Julia Ring and co., Waltman, Joe Carroll 17-22.——EMPRESS: Ryan-Richfield co., Burt, Johnson and Burt, May and Lillie Burns, Cooper and Esbell, Robert Hall 17-22.

COLUMBUS.—McGHIE'S: The Shepherd of the Hills Feb. 17 pleased good business. Frazier Stock co. 19 was to play two nights, but one was enough. Princess Musical Comedy co. 21 canceled. Lyman Howe's pictures 4. Wolford Stock co. 10-16.

HUTCHINSON.—HOME: Manley and Campbell's Faust co. Feb. 24: fine co., to big business. House dark three weeks from 25.——ITEM: Convention Hall closed to all theatrical attractions for remainder of the season.

OTTAWA.—ROHRBAUGH: The Bohemian Girl Feb. 18: excellent performance, to fine business. Faust 20: fair performance, to fair business. Adelaide Thurston in The Love Affair 28.

LAWRENCE. — BOWERSOCK: The Kiss Waltz, with Valeska Surratt, Feb. 24: good house; excellent performance.

KENTUCKY.

BOWLING GREEN.—OPERA HOUSE: Three Twins Feb. 20 to packed house; excellent performance. Shepherd of the Hills 22 to good business; satisfactory performance. Graham Stock co. opened week's engagement 24 to capacity.

LEXINGTON.—OPERA HOUSE: The Glassblowers Feb. 17: splendid performance, to fair business. Black Patti 21: big business; usual show. Miss Nobody from Starland 22: performance and business fair only.

FRANKFORT. — CAPITOL: Miss Nobody from Starland Feb. 20 delighted big business. Carleton Sisters Stock co. 24-1: S. R. O.: opening night. Trail of the Lonesome Pine 6.

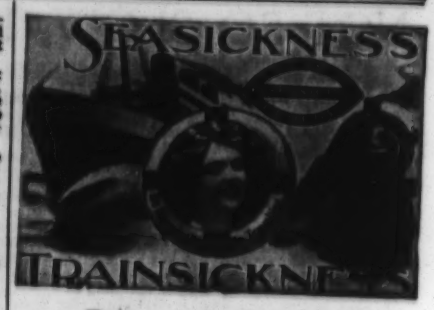
OWENSBORO.—GRAND: The Littlest Rebel Feb. 20 to good business; good performance. Miss Nobody from Starland 24 pleased fair audience.

HENDERSON.—PARK: The Littlest Rebel Feb. 22: excellent performance; pleased good business. Miss Nobody from Starland 25.

MAINE.

BANGOR.—OPERA HOUSE: Edith Hutton, Two Judsers Feb. 24-26 pleased good business. Mouresey and Burton and Irene Lalone 27-1.——BIJOU: The Meynards, Four Baldwins, Selber and North, Ethel Clifford, Romping Girls and Collies pleased good business 24-26. Hughes Brothers, Lambe Manthine, Joseph Mahoney, and Grace 27-1.——TREMONT: Ethel Clifford, Romping Girls and Collies.——NICKEL: Williams and West 24-26: good. George Moulton and Goldie Vivian, pictures 27-1: big business; pleased.——PALACE: Pictures: big business.——GRAPHIC: Pictures to capacity.

BRUNSWICK. — CUMBERLAND: Marie Lauro and photoplays Feb. 17-22: more than pleased packed houses. Marie Lauro and photo-



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plays 24-1. Get-Rich-Quick Wallingford 3. Chapman Concert co. 6.——TOWN HALL: The Colonel's Maid 20: good co. and house. Brunswick, a historical play, written by Professor F. N. Whittier, of this town; first performance 27.——PASTIME: Fred and Annie Pelot, Billy Barron, and photoplays drew large houses 17-22. Madelyn Shone and photoplays 24-1.

LEWISTON.—EMPIRE: Jefferson Stock co. Feb. 24, 25: from Jefferson Theater, Portland; gave two nights and matinee of The Greyhound; capacity business and great satisfaction. Milestones 26: good co.; fair house. The Woman 5. Pictures drawing good business on off nights.

BATH.—DREAMLAND: Cameron and Ward, Knese and Dunn, and photoplays gave excellent satisfaction to large houses Feb. 17-22. The Oxaves and photoplays 24-26.

ROCKLAND.—ROCKLAND: Good business to vaudeville and pictures. High School Minstrels underlined.——EMPIRE: Good houses continue to the photoplays at this cozy little place.

MARYLAND.

CUMBERLAND.—MARYLAND: The Rose Maid (matinee and night) Feb. 19: excellent attraction and business. Mutt and Jeff (return); matinee and night; 22: business good; gave satisfaction. Kirk Brown Stock co. 24-1: opening bill Raffles. Other plays: The Wife, Christian, Camille, Oliver Twist, Two Orphans, Othello, The Typhoon; business is good; giving satisfaction. Keyes Sisters Stock co. 3-8. Little Boy Blue 13. Bertha Mueller, of Chicago, chorus girl and understudy of Mutt and Jeff co., that recently played here, is recovering from an accident which she recently sustained near this city in the overturning of an automobile.

ANNAPOLIS.—COLONIAL: Motion pictures and the Seven Musical Costillucias to good business.——PALACE: Motion pictures to good business.——LYRIC: Motion pictures to fair business.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Malley-Denison co. presented The Man from Home Feb. 24-1. Theora Carter, Lyman Abbey, and Jack Matthews made their first appearance with the co. Mr. Matthews was very good in the part assigned him. The production was under the direction of Frank E. Lamb. Attendance large. The Deep Purple 3-8.——ACADEMY: S. R. O.; great attractions 20-26. Big Jim, Beth, Stone and Hines, Fenton, Allan and Dale, Ellen and Dale, Professor William Hoeghsprug and Brother, Eddie Herron and co. in Jimmy Pinkerton's First Case, Baptiste and Franconi, Sharp and Renner, Livingston and Fields.——PURITAN: Closed.——PREMIER: Opens in March. ——PALACE: Good attendance.——BIJOU: Goodhue-Luttringer Stock co. in The Married Flirts, Harry Le Marr, Barrett and Bayne, Natalie Normandie, and good line of pictures to good attendance 20-26.——MUSIC HALL: Emil Mollenhauer and the Apollo Club, sixty male voices, high-class concert 25 to large attendance.

LOWELL.—OPERA HOUSE: The Lonergan Stock co. in The Virginian Feb. 24-26: fine show; big houses. Milestones 27: one of the best shows of the season; packed house.——PLAYHOUSE: Drama Players in Young Mrs. Winthrop 24: excellent performance; large audiences.——MERRIMACK SQUARE: Temple Players in What Happened in Holland, Mr. and Mrs. Sidney Reynolds, Dinger's Dogs; fine bill; big houses.——KEITH'S: The Antique Girl, Dooly and Parker, Will and Kemp, Susana Swanson, Martin Howard, Warren and Connolly, the Musical Van Dykes, Ray Collins; high-grade bill; packed houses. Feature week's performances at Keith's was attendance of members of Masonic fraternity of this city 25, the night being designated as "Mason Night," and the entire house being turned over to them and their friends.

HAVERHILL.—COLONIAL: Moose benefit, with vaudeville and music, to good house Feb. 20. Vaudeville and moving pictures 21, 22. Billy Davis, blackface monologue; Whittle and Hoston, a travesty in "spooks;" Zeda and Hoot in a contortion act. The Fiery Dragon and the Owl, and Burt C. Weston and co. in Eunice Raymond's comedy-drama, The Governor Pro Tem, to good appreciative audiences 24-26.——THE MAJESTIC: Moving pictures and songs 17-22.——THE COSY NICKEL: Photoplays 17-22.——THE SCENIC: Moving pictures 17-22.——COLONIAL: Milestones 28.——ORPHEUM: Lion and the Mouse.

BROCKTON.—HATHAWAY'S: The Thompson-Woods Stock co. in Sherlock Holmes Feb. 24-1; good performance to large and pleased audiences. A Message from Mars 3-8.——CITY: Primrose and Dockstader's Minstrels 25; matinee good house, evening to capacity.——ORPHEUM: Julia Redmond and co., Lack and Fisher, Smith and Harrison, Fitzsimmons and Cameron, Liggins and Marlow, Lovelle, and the pictures 24-1 pleased good houses.

NORTHAMPTON.—ACADEMY: Northampton Players week Feb. 24 in good and well-patronised production of Get-Rich-Quick Wallingford; Robert Homans played lead in absence of Charles Balsar, who is taking a vacation. Martha Mayo, of the Northampton Players, was recently presented with a handsome loving cup from six appreciative Elks.

SOUTHBRIDGE. — BLANCHARD'S: Vaudeville; headed by Francis Reidy, monologist, and the Great Barnetti Comedy co. Tossing Austins, comedy acrobats, was also good; Dikes, Thomas, and the Williams in vaudeville were the last on.——VAUDEVILLE: Illustrated songs and the best of photoplays drew well.

ATHOL. — ELLSWORTH: New Hampshire Gold Feb. 25 (home talent): very good; excellent business. The Traveling Salesman 27.

MICHIGAN.

ANN ARBOR. — WHITNEY: Officer 666 Feb. 20: good play; large house. Madame Sherry 22: fair show; good house.——MAJESTIC: The Levolos, Morgan and Thompson, Quigg and Nickerson, Cal Stewart and Lloyd Childs in An Evening in Honolulu: good bill; good houses 24-26.

COLDWATER. — TIBBITS: A Gypsy Romance Feb. 17 to a crowded house. A Runaway Match 22 drew well and pleased. Ben Greet's Players in She Stoops to Conquer 25. The Sweetest Girl in Paris 26. The County Sheriff 27. Freckles 4.

ADRIAN.—CROSWELL OPERA HOUSE: A Winning Widow Feb. 20 with a good co. gave satisfaction to a fair house. Al. H. Wilson in Metz in Potsdam 24, with fine co., gave satisfaction, for Mr. Wilson is a favorite here.

MINNESOTA.

WINONA.—OPERA HOUSE: Paul J. Rainey's African Hunt pictures Feb. 16-19 to large and appreciative audiences. The Pink Lady 22 to capacity; excellent co. The Quaker Girl 24. Lyric Comic Opera co. 25-2.

FARIBAULT. — FARIBAULT: The Spring Maid Feb. 12: excellent co., to S. R. O. Rainey's African Hunt 13 pleased good business.

MISSISSIPPI.

TUPELO.—COMUS: Thomas Brooks Fletcher (auspices Y. M. C. A.) Feb. 18 to fair house. Adelaide French in Madame X 19; good co. and business; pleased.——ITEM: The management has installed a three-reel Licensed film motion picture service for 3 p.m. matinee and evening, which has resulted in increased patronage. Programmes are issued Monday showing entire casts for week.

JACKSON. — CENTURY: Neil O'Brien's Minstrels Feb. 17; well received by good house. Fritzi Scheff in The Love Wager 21 pleased large audience. Bought and Paid For 22; excellent co., to large business matinee and night. Madame X 24. Trail of the Lonesome Pine 25.

YAZOO CITY.—YAZOO: Baby Mine Feb. 13; very good co., to fair business. Neil O'Brien's Minstrels 18; excellent co., to good business. Bought and Paid For 21; excellent co., to good business. Madame X 22; very good co., to poor business.

GREENVILLE.—GRAND: Dustin Farnum in The Littlest Rebel Feb. 18 delighted a good house. Neil O'Brien's Minstrels 20 to fair house. Madame X 27. Baby Mine 1.

GREENWOOD. — GREENWOOD: Dustin Farnum in The Littlest Rebel Feb. 19 pleased capacity business. Madame X 21 pleased good house.

COLUMBUS.—COLUMBUS: Madame X Feb. 20 to large audience; magnificent production; big audience.

MISSOURI.

ST. JOSEPH. — TOOTLE: Sothern and Marlowe in Hamlet Feb. 17 pleased one of the record houses of the season. Valeska Suratt in The Kiss Waltz 23; fine co. and magnificent setting.——THE STAR: George Baldwin and Jessie Stoner all scored decided personal hits; business good. The Emma Bunting Stock co. will open at this house 24 for an extended season. The first play presented will be Salomy Jane. William Faversham in Julius Cæsar 4.——LYCEUM: The Divorce Question 16-19; well staged by a good co.; pleased big business. The Monte Carlo Girls Burlesque co. 21, 22, with their two excellent comedians, Harry Welsh and Billy Inman, were great favorites. The Big Four Quartette were a great hit in the olio; business good. The Great Divide 23. Al. G. Field's Minstrels 24. The Photoplay Satan 25-1.

JEFFERSON CITY.—JEFFERSON: Vaudeville and pictures Feb. 16-22. First half, Petricola and Meyers and Etta Maulby; pleased big business. Second half, Lakolo and co. and Harry Mayer; pleased good business.——GEM: Vaudeville and pictures 16-22; first half, Mr. and Mrs. Murry Denver (canceled after second performance); last half, Burnison and Taylor; fair, to good business.——STAR: Motion pictures; pictures of merit to capacity.

HANNIBAL.—PARK: Al. G. Field's Minstrels Feb. 17; good co., to S. R. O. The Divorce Question 20; good co. and business. The Great Divide 3. New Star and Majestic have attracted good crowds with good pictures 17-22.

COLUMBIA.—COLUMBIA: Louis Mann in Elevating a Husband Feb. 15 delighted S. R. O. Aborn English Grand Opera co. in The Bohemian Girl 20 pleased capacity. Mrs. Wiggs of the Cabbage Patch 25.

MOBERLY.—HALLORAN'S: Mutt and Jeff Feb. 18; satisfactory; good business. Bohemian Girl 21; exceptionally fine production and co.; good house.

LOUISIANA. — BURNETT-BUELL: Aborn Opera co. Feb. 27; good business; satisfactory to audience.

MONTANA.

BUTTE.—BROADWAY: The Confession Feb. 16 played to splendid business. Cohan and Harris's Broadway Jones 2, 3.——FAMILY: The Chase-Lister Stock co. drew good houses 16-22 with The Cowboy and the Princess, follower 23-29 with Under Arizona Skies.——EMPRESS: About the worst ever was offered by Sullivan and Considine 15-21. The offerings 22-28 are a decided improvement.——EMPIRE: The Rich co. were replaced 23 by the Harry R. Cleveland Opera co., with Elton Ralston, Joseph Kemper, Joseph Casey, Lenore Loraine, and Ethlyn Noble in the cast.

NEBRASKA.

LINCOLN.—OLIVER: Sothern and Marlowe Feb. 18, 19. Merchant of Venice 18; pleased excellent business. Hamlet 19: S. R. O. The University of Nebraska Junior Class in their annual class play presented Nathan Hale 21; the production was an excellent one and deserved the good patronage it received. The Countess Coquette 28-1. William Faversham in Julius Cæsar 5. Adelaide Thurston in A Love Affair 6, 7.——ORPHEUM: The bill headlined by Gus Edwards's Song Revue 17-22; broke all records at this house despite the stormy weather; an excellent programme headlined by Jessie Busley and co. in Miss 318; did well 24-1; the programme includes the Tuscano Brothers, Frank Gordon and Rose Kinley, Mlle. Lucille and "Cockie," Seeley and West, Carrie Reynolds, Meehan's Canines, and Miss Busley.——LYRIC: Moore and Towle, Martin and Fabrini, Byam, Motter and Faye, Seymour and Robinson, and usual change of high-class pictures played to usual S. R. O. business.

FREMONT. — LARSON: Dark Feb. 17-22. Countess Coquette 27.——WALL: The Cromwells, Brady and May, and pictures 17-22. U. S. Quartette, Fern and Moore, and pictures 24-28; business good.——BEST: Vaudeville and pictures 24-28; business good.——LYRIC: Pictures 24-28.

NORFOLK. — AUDITORIUM: The Price Feb. 19 pleased fair business. The Countess Coquette 26.

NEW JERSEY.

CAMDEN.—TEMPLE: Shore Acres was ably presented by the Temple Players Feb. 24-1. Philadelphia Orchestra 3. The Rosary 6-8.——BROADWAY: Keith's offered another unusual programme 24-1, presenting musical comedy in two acts entitled Gingerbread Man, to capacity audiences. This is second series in this class offered by Manager McCallum at the downtown playhouse, which pleased very well.——MAJESTIC: Vaudeville and photoplays.——COLONIAL: Photoplays to fine business.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Grace Hughes, the Xylofonias, Babe Smith, and pictures Feb. 22 pleased big business.——ORPHEUM: Colton and Miles, Wyer and Sheldon, and pictures 17-22; usual big business.——LYRIC: Fraley and Putnam, Carl Nickerson, Professor Harrington, Dolly Nickerson, Maude Scott and co., and feature pictures 17-22; capacity.——STAR: Feature pictures pleased good business 17-22.

MANCHESTER. — PARK: King-Lynch Players in Nathan Hale Feb. 17-22 delighted large audiences. Merely Mary Ann 24-1.——AUDITORIUM: Return engagement of Billie Burke's Models of Jardin de Paris, Buch Brothers, Allie L. Hasson, and good pictures pleased 24-26. A box of chocolates for each lady who attended Merely Mary Ann.

BERLIN.—ALBERT: Lorne Elwyn co. Feb. 17-22; poor co. and poor business. Plays: Governor's Pardon, The Outlaw, The Sunset Trail, Sherlock Holmes, The Sacrifice, and Kathleen Mavourneen. Billy Allen Musical Comedy co. 24-29.

PORTSMOUTH.—THEATER: Gerardy Brothers, the La Kelliors, Homer Roberts and motion pictures Feb. 24-26; drew the usual good business. Ravie Troy, Healy and Adams, and Homer Roberts 27-1.

CLAREMONT.—OPERA HOUSE: Torelli's Dog and Pony Circus Feb. 24-26; fair business; very interesting and appreciated.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE: The United Play Co.'s production of Graustark pleased a full house Feb. 4. Tom Thumb Wedding (local) to packed house 14. Woods and Chalker's co. in Sweetest Girl in Dixie and Two Orphans 10, 11 pleased poor business. House of a Thousand Candles 24. Wrestling match 26. Moon Girl 1.——ITEM: Woods and Chalker co. is only attraction this season that has done poor business here.

NEW YORK.

GLENS FALLS.—EMPIRE: Bobby Walthour and Girls, Folsom and Dorr, Marion and Clifton, Markee and Moore, Fred Hilderbrandt, Almond and La Selle, Four Aerial Lesters, pictures Feb. 24-1; excellent bill; capacity business. ——PARK: Those Four Girls, Burke and Finn, Albano, Captain Brunswick Wild West co., Hoyt and Armstrong, Vivian Kane, pictures 24-1; excellent bill; capacity business.——ITEMS: Manager Miller secured return engagement of The Girl of My Dreams 6.—Bobby Walthour visited and placed flowers on grave of late Harry D. Elks in Glens Falls Cemetery. Walthour was competing in same race in which Elks lost his life at Charles River Park, Cambridge, Mass., May 30, 1903.

BINGHAMTON.—STONE: Packed three times daily with the following bill of excellent variety: Exposition Four, Zenda, a woman mind reader; Sam Hood, songs; Herbert-Germain Casting Trio, Spencer and Spencer in a dancing and singing act, two-reels pictures.——ARMORY: Excellent business with Olympic Comedy Four, Four Casting Campbells, Williams Brothers, Juliet Wood, and Madame Gertrude. Four reels of latest pictures are also shown. During past week a set of bells placed at intervals about the house, connected electrically with the piano of the orchestra, prove a unique addition.

SYRACUSE.—WIETING: Annie Russell's English Comedy co. Feb. 20, 21 in She Stoops to Conquer and The Rivals; excellent performances to good business.——EMPIRE: The Chocolate Soldier returned 21, 22 to good-sized houses. H. B. Warner in The Ghost Breaker 24-26 to slim attendance.——BASTABLE: The White Slave 20-22 attracted well. Ginger Girls, with Ed. Lee Wrothe, 24-26, to large houses. ——ITEM: Late Vroman, late stage director of the Louisiana Lou co., visited a week at his home here.

OSWEGO.—RICHARDSON: Sweatman, ragtime clarionist; Fields and La Adelia in The Janitor and the Maid, Terry and Schultz, lariat manipulators, Feb. 24, 25. Girl of My Dreams 26 played to capacity business and pleased. Lew Fitzgibbons, xylophone expert; Treble and Marshall, colored comedians; Prevett and Merrill, illusionists; splendid business. Oswego Lodge of Elks, No. 271, celebrated Washington's Birthday at the Elks' Temple here 24; six were initiated. Music, oratory, and elaborate lunch were features.

NEWBURGH.—COHEN'S: Bessie Burt and co., Schrock and Percival, Mitchell and Lightner, Estelle Rose, Village Chorus; Feb. 20-22; good. Kelly and Galvin, Brooks and Harris, Anna Bernard 24-26; business good.——ACADEMY: Primrose and Dockstader 1. Winnifrid St. Claire co. closed 17-22. Road to Yesterday, Lina Rivers, and 'Way Down South; good business. Moving pictures and vaudeville 24-27. Symphony Concert 25; excellent business.

NIAGARA FALLS. — INTERNATIONAL: International Players (stock) in Salomy Jane Feb. 17-22; well played; pleased capacity houses.——CATARACT: Continues with good vaudeville and playing to large houses. Florence Malone, leading woman with the International Players' co., who is filling Florence Rittenhouse's place (resigned), has just finished her second week here.

GLOVERSVILLE.—DARLING: Green Stockings Feb. 22, with Eva Dennison and Stanley in the leading roles, gave a highly entertaining performance to two large audiences. The Chocolate Soldier 24 to large houses, matinee and night. Players in Alias Jimmy Valentine 3-8.

GENEVA.—SMITH: Sheehan Grand Opera co. in The Tales of Hoffman Feb. 12 pleased capacity house. Sis Hopkins 22 pleased two large houses. The Chocolate Soldier 26. The Girl of My Dreams 3. Mrs. Fiske in The High Road 5.

KINGSTON.—OPERA HOUSE: Chauncey-Keiffer co. week 3, playing The Blue Mouse, The Open Window, The Fatal Wedding, Woman Against Woman, Camille, The Parson and the Girl, An Old Man's Darling, The Heart of the Rockies.

SCHENECTADY.—VAN CURLER OPERA HOUSE: Green Stockings Feb. 24-1, by the Malley-Dennison co., delighted large audiences. George Washington, Jr., 3-8.——MOHAWK: The Gotham Producing co. scored a tremendous hit 24-1 in Over Night. Going Some 3-8.

CORNING.—Shepherd of the Hills Feb. 20; fine play; pleased fair house. Excuse Me 22; excellent production; delighted large house. The

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JOHNSTOWN.—GRAND OPERA HOUSE: The Shepherd of the Hills Feb. 19: by capable co.; large and delighted audience. Edward Doyle Stock co. 24-1. Sheehan English Grand Opera co. in Love Tales of Hoffman 7.

TROY.—RAND'S: The Richmond Stock co. Feb. 24-29 in Old Heidelberg; gave good satisfaction, to full houses.——PROCTOR'S: Griswold 24-29: first-class vaudeville and moving pictures; business up to capacity.

LYONS.—MEMORIAL: Moving pictures and C. C. Lawrence, an American blue jacket, in his lecture, "Around the World," Feb. 26 proved a good drawing card. Sis Hopkins 4. Clifton Mallory 7.

FULTON.—QUIRK: Girl from Rector's Feb. 22; good business. Sharpley Stock co. 24-29.——FOSTER: The Girl of My Dreams 27 pleased big house.

PENN YAN.—SAMPSON: The Shepherd of the Hills Feb. 19; fine co. and production; good business. Sheehan Grand Opera co. 3.

AUBURN.—AUDITORIUM: Dark Feb. 27.——JEFFERSON: Dark 27.——BURTIS-GRAND: Vaudeville; excellent houses.

HERKIMER. — GRAND OPERA HOUSE: The Shepherd of the Hills Feb. 24 pleased fair house.

BATAVIA.—DELLINGER: Excuse Me Feb. 25; excellent co. to S. R. O. business.

NEVADA.

RENO.—MAJESTIC: Mutt and Jeff co. Feb. 23; capacity. Hurst Brothers, of the Grand, have taken management of the Majestic.

NORTH CAROLINA.

WILMINGTON.—ACADEMY OF MUSIC: Spring Maid Feb. 19 pleased two large houses. Officer 666, matinee and night, pleased medium-sized houses 22.——CRYSTAL PALACE: Charles Gramlich's Musical Comedy co. 24-5. Blanche Ring in The Wall Street Girl 27. Princess Iris 28-1, matinee 1. Freckles 3.

NORTH DAKOTA.

DICKINSON.—OPERA HOUSE: The Confession pleased a good house.

OHIO.

ZANESVILLE.—SCHULTZ OPERA HOUSE: Baby Mine Feb. 27; good co.; good business. Al. H. Wilson in It Happened in Potsdam, matinee and evening, 1, to capacity business at matinee.——ORPHEUM: Mark Lea's Musical co. 17-1; good co.; capacity business.——ITEMS: Clyde Quimby, of Quimby picture house, has had installed a fine pipe organ, which was dedicated 24 by Professor McDowell, of Columbus.—Jack Lewis, an old Zanesville boy, will be starred 3-5 at the Orpheum.—Jimmy Bliss, one of the old Schultz Stock actors, is a member of the Baby Mine cast which played here 1, and was given an ovation when he appeared on the stage.

NEWARK.—AUDITORIUM: Mrs. Fiske presented The High Road Feb. 20 to a large and fashionable audience; one of the strongest plays and best cos. ever seen in this city. Bought and Paid For 22 greatly pleased two good-sized audiences. Baby Mine 26. Al. H. Wilson in It Happened in Potsdam 28. Hagenbeck-Wallace Circus in motion pictures 3, 4.——ORPHEUM: Mark Lea Musical Comedy co. week of 17; two performances each day to S. R. O.; pleased. Grace Darnelly, novelty artist; Billy and Betty Belles, singers and dancers; the Five Fays, comedians; Mlle. Larine, spectacular dancer, pleased good business week 24.

URBANA.—CLIFFORD: Third Degree Feb. 20; strong performances. Wallace Circus pictures 22 drew big. John Meehan in Fortune Hunter 25. Lion and the Mouse 6.——LYRIC: McNally, Stewart and Wilson in The Widow Cas-She 24-25; packed good.——WONDERLAND and ORPHEUM: Pictures; good business. Pauline Eckhart has recently joined The Third Degree to play leads. Raymond Hubbell (the composer) and wife have been visiting their parents here.

SPRINGFIELD.—FAIRBANKS: Rose Stahl in Maggie Pepper Feb. 19 delighted a large audience. Paul J. Rainey pictures 24-26; light business. Madame Lina Cavilieri 3.——NEW SUN: Gracie Faust, Buster Brown Minstrels, Six O'Connor Sisters, the Five Juggling Jewels, Oberlin Musical Girls were the bill week 24 and drew fair patronage.

AKRON.—COLONIAL: Raymond Hitchcock and Flora Zabelle in The Red Widow Feb. 20 delighted large and enthusiastic audience.——GRAND: Al. H. Wilson in It Happened in Potsdam 26; very pleasing; excellent attendance. Wine, Woman and Song 27, 28. Little Boy Blue (original New York co.) 1. The Third Degree 3-5.

TIFFIN.—GRAND OPERA HOUSE: The Alvarado Players closed a week's engagement Feb. 22 to good business; audiences pleased. Plays produced: The Minister, Master and Maid, Captured by Wireless, Call of the Woods, The Other Man's Wife, The Man that Made Good, Madame Sherry 27.

PORTSMOUTH.—GRAND: Baby Mine: good co.; played to capacity. Keene, the Magician, canceled. Madame Sherry 6. Servant in the House 7. Sidney Anderson, a local boy who is a member of the Baby Mine co., entertained the troupe at his home while in the city.

BUCYRUS.—OPERA HOUSE: Mae Laporte Stock co. Feb. 17-22 to packed houses in The Open Window, When Hearts Are Young, The Awakening of Ruth, The White Sister, Dorothy Vernon of Haddon Hall, Miss Nancy Evans, and The Great White Trail. The Third Degree 28.

SALEM. — GRAND OPERA HOUSE: The Lion and the Mouse Feb. 13; fair co.; pleased fair house. Bought and Paid For 20; excellent co., to good business. Galvani, hypnotist, 24, 25 pleased two good houses. The Shuberts (Lyceum Course) 3. Get-Rich-Quick Wallingford 5.

ALLIANCE.—COLUMBIA: Wine, Woman and Song 1. Bunty Pulls the Strings 3. The Rose Maid 6. The Third Degree 8. Hobson (local) 11. George Damerel in Heart Breakers 12.

NORWALK.—GILGER: Mae Laporte opened Feb. 24 for one week, pleasing capacity. Plays first three nights: The Open Window, When Hearts Are Young, and The Pearl of Savoy. Excuse Me 5.

PIQUA. — MAY'S OPERA HOUSE: Brewster's Millions Feb. 22 to good house; pleased. The Sweetest Girl in Paris 24; excellent performance; fair business. The Littlest Rebel 4.

CAMBRIDGE. — COLONIAL: Mrs. Fiske and the Manhattan co. in The High Road Feb. 21; fair house; faultless performance. Baby Mine 25. The Rosary 27.

CIRCLEVILLE.—GRAND OPERA HOUSE: Brewster's Millions Feb. 20 pleased small house. Bought and Paid For 24; excellent co.; pleased fair house. Polly of the Circus 4. Busy Izzy 7.

BELLEFONTAINE.—GRAND: Third Degree Feb. 21; well received by capacity house. Leland Powers's recital of David Garrick 25 pleased light business.

NAPOLEON.—OPERA HOUSE: Third De[illegible]gree Feb. 24 pleased fair house. The Iri[illegible] Piper 1. The Lion and the Mouse 25.

WARREN.—OPERA HOUSE: Bought and Paid For Feb. 17; good business. Huma[illegible] Hearts 22 pleased large house.

OKLAHOMA.

MUSKOGEE. — HINTON: Adelaide Thurston in The Love Affair Feb. 17; good co., poor house. Everywoman 18; biggest success [illegible] season; S. R. O. Buratt in The Kiss Waltz [illegible] disappointed fair business. Spearman Lewis' lecture on "Panama Canal," and Kessler, the cartoonist, 20, 21 to medium houses. Forty-five Minutes from Broadway 22; fair, to small audience.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC: Billy Watson's Beef Trust Feb. 18, with matinee, to two very large houses. This burlesque organization is always looked forward to as being one of the best of its kind on tour. Philadelphia Orchestra 19 to S. R. O. This was the last of a series of four concerts given under the auspices of George D. Haage, of this city, and was undoubtedly the greatest triumph of them all. Leopold Stowkowski conducted the orchestra [illegible] eighty-five men and made a wonderful [illegible]sion. The Penn Wheelmen (local) in Tatt[illegible] Town 20, 21 to crowded houses at bo[illegible] formances. The production was writte[illegible]cially for the club by Thomas E. Donald[illegible] University of Pennsylvania Mask and [illegible] fame, and was a musical comedy and ca[illegible] The cast and chorus were well selected an[illegible] favorable criticisms from numerous critics. The feminine roles were, as usual, assumed by men, and this feature alone created much amusement and favorable comment. The play was presented at Lebanon to capacity 25. Motion pictures 24-26, under auspices of National Cash Register Co. Yankee Doodle Girls 28 to good business at both performances.

SCRANTON.—LYCEUM: Andrew Mack in At Bay Feb. 21; co. and business excellent. Andrew Mack and Crystal Herne scored heavily, and applause hearty and generous. The Round Up 24-26, matinee 26; co. and business excellent. De Koven Opera co. in Robin Hood 27. Howe's moving pictures 28-1.——POLI: Joe Welch, Miss Bobbie Gordone, Tim McMahon's Pullman Porter Maids, Alexander and Scott, Una Clayton in A Child Shall Lead Them, Ward and Webber, Ernie and Ernie 24-1; excellent, to good business.——COLUMBIA: The Moulin Rouge co. 24-26; co. and business excellent. The Dandy Girls 27-1; co. and business good. Stars of Stageland 3-5. The Girls from Missouri 6-8.——ITEMS: The Schubert Quartette, assisted by Mrs. Salo Friedewald, reader, gave a pleasing entertainment at the Y. M. C. auditorium 22 to a packed house. Mrs. Friedewald's reading was the feature of the evening.—Joe Welch, comedian, at the Poli last week, was the guest of local lodge of Elks 26.

LANCASTER. — FULTON: Howe's Travelogues Feb. 21, 22 pleased large houses. The Climax 24; fair house. The Code of the Underworld 25; fair house. Albert Phillips and Lelia Shaw in The Great Divide 26 pleased a fair gathering. Francis Wilson in The Spiritualist 28. The Smart Set 1. Arvine's Players in The Girl of the Golden West 3.——COLONIAL: Aggravating Algie, Golden and Hughes, Georgette, Savo, and pictures 24-26; pleased large houses.——FAMILY: The Old Time Quartette, Tooner and Hewins, Hall and Hall, Dorothy Manther, Emmet and Willis, and Kinemacolor pictures 24-26; pleased large houses.

WILLIAMSPORT.—LYCOMING: Madame Schumann-Heink Feb. 20 in concert to capacity of house and enthusiastic audience. The Harmonia Gesang Verein gave a serenade at the station, as the car pulled out, to Madame Heink, which she highly appreciated, and said that it was the first time she had ever been so honored and that she was greatly honored. Francis Wilson 4.——FAMILY: Specialties and moving pictures 24-1 to large and appreciative audiences; exceptional strong bill. Moving pictures to S. R. O. at the Lyric, Orpheum, Grand, City, and Hippodrome.

MEADVILLE.—ACADEMY: King Stock co. Feb. 17-19 in The Final Settlement to small business. The World and a Woman last two days; small business. Bunty Pulls the Strings 20; very good co.; pleased S. R. O. King Stock co. 24-1; first three nights, The Chauffeur to small business; St. Elmo the last three nights.——ITEM: The Oil City and Meadville cos. have consolidated under management of Pinaki and Shuttleworth, who bought out Carl King and are running it for the present in Meadville, having dropped Oil City.

JOHNSTOWN.—CAMBRIA: New York Philharmonic Society, with Marie Rappold, Feb. 19; splendid performance to fair business. Beef Trust 21; good attraction to good business. The Rose Maid 22; good performance to capacity. The Smart Set in Dr. Bean from Boston; poor attraction; fair business. Moving pictures 26, 27; good attractions and fair business. Yankee Doodle Girls 28. Robin Hood 1. The Iron Door, with a new cast, premiere, 3. Baby Mine 4. Howe's pictures 5. Mutt and Jeff 6. Germania Quartette Club concert (local) 10.

EASTON.—ORPHEUM: The Code of the Underworld Feb. 20 pleased fair business. The Traveling Salesman 22; good business; fair co. Robin Hood 25; S. R. O.; excellent performance. The Climax 1. What Happened to Mary 3. The Rosary 5. Francis Wilson in The Spiritualist 7. Return engagement of Within the Law 8.——ABLE OPERA HOUSE: Woods, Ralston and co., Tom Powell, the Singing Five, Edith Talbot, and Gus Sun's Minstrels 24-26. Lewis J. Montez's co. in the fanciful fairyesque, The Gingerbread Man, 27-1.

OIL CITY.—GRAND OPERA HOUSE: Bunty Pulls the Strings Feb. 18; excellent co.; pleased large audience. The Girl and the Outlaw 25; fair co. and business. George W. Lowder, resident manager of the Opera House for three years, has tendered his resignation to accept a position at Altoona, Pa., in the offices of the Pennsylvania Railroad. Toel and Immerman, of New York, are present lessees of the theater.

WILKES-BARRE. — GRAND OPERA HOUSE: Annie Russell in She Stoops to Conquer Feb. 18; excellent, to S. R. O. Andrew Mack and Crystal Herne 22 pleased a fair house. May Irwin in A Widow by Proxy; excellent, to capacity. Robin Hood 26; good, to capacity. Macklyn Arbuckle in The Round Up 27-29. Mrs. Fiske in The High Road 6. The Country Boy 8. Edith Taliaferro in Rebecca of Sunnybrook Farm 10-12. Baby Mine 14.

HARRISBURG.—MAJESTIC: Queens of the [illegible] Bergere Feb. 12; good house and an en[illegible]ing programme; audience well pleased. [illegible]ick Warde in a dramalogue of Richard [illegible]ith an interesting description of play and [illegible] 15-16, Billy Watson's Beef Trust [illegible]ouse. The Rosary 22 drew well; co. [illegible] The Great Divide 27. Robin Hood [illegible] Jeff 1. Francis Wilson 3. Madame [illegible]mor Gasparr 4.

[illegible]WN.—GRAND OPERA HOUSE: [illegible] pictures Feb. 17, 18 pleased [illegible]diences. The Moose Minstrels [illegible]; big houses. The Climax 27.

[illegible]GTON.—GLOBE: The Servant in [illegible]b. 22, matinee and night; excellent [illegible]nce fair. Baby Mine 28. The Ro[illegible] T. & S.

SUNBURY.—THEATER: The Rusk-Bisbee Stock co. [illegible] to S. R. O. audience; co. was well received. The Underworld 27. Francis Wilson 5.

BUTLER.—MAJESTIC: The Rose Maid Feb. 24; [illegible] attraction and co.; drew S. R. O. and

[illegible]SVILLE.—FAMILY: Vaudeville Feb. [illegible]ed good business.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Madame Schumann-Heink in concert Feb. 14 scored with large house. Primrose and Dockstader's Minstrels 24 pleased good audience. Barton and Levere, University Trio, Herbert and Landers, Gregoire and Elmina co., Wixon and Conlel, Charles Farrell 17-22. David Lythgoe and co., McCourt and Fisher, Holly Hollis, Morgan Chester and co., Manley and Carson, Pietro Bassalaris 24-1.——COLONIAL: Moratti Opera co., Hong Fong, Rosarie and Prevost, Durkin's Dogs, the Shellys, John W. Cooper 17-22. Dorothy De Schelle and co., Jack Edwards, Tops, Topsy and Tops, Alasky's Hawaiians, Alma, Charles Lee Calder and co. 24-1.——BIJOU: Independents 17-1.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Aborn Opera co. Feb. 19, 20 in Lucia, Tales of Hoffman, and Lohengrin; splendid productions; generously patronized. Spring Maid 22, and matinee; greatly pleased large audiences. Freckles 24; adequate co.; fair business. Frances Starr 27. Bunty Pulls the Strings 29, 30.

COLUMBIA.—COLUMBIA: Spring Maid Feb. 21; good, to packed house. Aborn Opera co. in Tales of Hoffman 22 pleased small house. Concert by Reed Miller, Croxton and Rebarer 24 delighted large house. Freckles 25; fair, to good business. Blanche Ring 26; excellent, to fine business.

GREENVILLE.—GRAND OPERA HOUSE: Bunty Pulls the Strings Feb. 20; small business; failed to please. Madame Butterfly 24; good business; pleased.

FLORENCE.—AUDITORIUM: Officer 666 Feb. 20; excellent co., to full house.

SOUTH DAKOTA.

ABERDEEN.—BIJOU: Pictures and vaudeville. Woods's Musical Trio week Feb. 17 pleased. Oscar and Osmar week 17; clever people.——IDLE HOUR: Pictures; only special feature subject, Sheridan's Ride, 20, 21; packed houses.——PRINCESS: Pictures only. The New Theater, rapidly nearing completion, will be booked by the H. L. Walker Circuit.

TENNESSEE.

CHATTANOOGA.—LYRIC: Norman Hackett in Satan Sanderson Feb. 19 pleased good business. The Smart Set 20, 21 pleased good business. The Trail of the Lonesome Pine 28. Dustin Farnum in The Littlest Rebel 3. Officer 666 4.——BIJOU: In Sunny Spain 17-22 pleased good business. A Knight for a Day 24-1.

TEXAS.

TEXARKANA.—GRAND: A Modern Eve Feb. 18; not up to expectations but splendid business. Everywoman 20 (matinee and night); magnificent production delighting capacity at both performances. Soon after box-office opened for sale of seats of Everywoman, house was sold out, and there was such a demand for seats that Manager Greenblatt wired and made arrangements for a special matinee. The Pink Mask Musical Comedy co. 24-26. Neil O'Brien's Minstrels 28. Eddie Foy 7. The Elks are entertaining the Neil O'Brien co. at a Dutch lunch.

EL PASO.—EL PASO: Prince of Pilsen Feb. 17, 18; S. R. O.; every one pleased.——CRAWFORD: The Glass Stock co. week 16 Forty-five Minutes from Broadway; played to crowded houses. Campbell's United Shows which have been wintering in El Paso started a nine-days' season here 22.

WICHITA FALLS.—MAJESTIC: The Merry Widow Feb. 20; good co.; played to capacity house. High-class vaudeville 21, 22. The Wichita Falls Lodge, No. 1105, Elks, gave annual minstrel show at Majestic 18, 19; proceeds go in building fund.

WACO.—AUDITORIUM: Eddie Foy in Over the River Feb. 18; excellent performance, to big business. Margaret Illington in Kindling 19; matinee and night; good co., to good business. Madame X 20; good co., to good business.

PALESTINE. — TEMPLE: Bennett Stock co. in Silver Threads Among the Gold Feb. 20. Escape from the Harem 21. Kit Carson 22; small houses; pleased. The Lottery Man 26. Prince of To-night 4.

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utes from Broadway Feb. 19: fair, to poor house. Dixie Minstrels 1.—BROOKSTONE: Vaudeville, musical comedy and pictures.

CLARKSVILLE. — OPERA HOUSE: The Prince of To-night Feb. 18: excellent co.: full house.

GREENVILLE. — KING OPERA HOUSE: The Prince of To-night Feb. 20: in face of heavy rainstorm packed house.

BROWNWOOD.—HARRIMAN OPERA HOUSE: Oscar Graham in The Stumbling Block Feb. 20: good audience: pleased.

SHERMAN. — OPERA HOUSE: Forty-five Minutes from Broadway Feb. 17: good business; pleased.

VERMONT.

BARRE.—OPERA HOUSE: Maud Fealy in The Right Princess Feb. 3. The Shepherd of the Hills 4.

WOODSTOCK.—MUSIC HALL: Dark Feb. 26.

VIRGINIA.

PETERSBURG.—ACADEMY: Alma, Where Do You Live? Feb. 22 pleased two fair houses.—LYRIC: Vaudeville and pictures 17-22; business good.—COCKADE AND VIRGINIAN: Motion pictures; business good.

NEWPORT NEWS.—ACADEMY OF MUSIC: Blanche Ring in The Wall Street Girl 1. George Evans's Honey Boy Minstrels 3.

WEST VIRGINIA.

HUNTINGTON. — HUNTINGTON: Charles B. Hanford, Odette Tyler, R. D. MacLean, and Marie Drofnah in Othello Feb. 19: exceptionally capable co.; splendid production. Paul J. Rainey's African Hunt pictures 20-22 delighted. Aborn Opera co. in Tales of Hoffman 1.—HIPPODROME: The Count of Berlin Musical Comedy, Ryal and Early, the Great Martello, Mlle. La Bergere, Longbrake, McConnell and Richardson to good business throughout week 17.—PLACADE: Aubrey Stock co. in Sweetest Girl in Dixie and Tempest and Sunshine 17: fair business.

PARKERSBURG. — AUDITORIUM: Get-Rich-Quick Wallingford Feb. 13 pleased good house. Alma, Where Do You Live? 14 pleased fair business. The Servant in the House 1. Blanche Ring in The Wall Street Girl 7. Allan Stock co. 17-22.

WESTON.—CAMDEN OPERA HOUSE: The Princess Stock co. Feb. 24-5, pleasing fair business.

CHARLESTON.—BURLEW: Charles Hanford in Shakespearean repertoire Feb. 20, 21 pleased light business. Aborn Opera co. 5, 6.

WISCONSIN.

BELOIT.—WILSON: A Girl of the Mountains Feb. 22: good business and co. Jess Hale Stock co. in Texas Ranger 24-26, capacity; pleased immensely. Mutt and Jeff 5.—ORPHEUM: A Princess of Paris 24-26. A Thief's Daughter 27-1: good business.—GRAND: Vaudeville and pictures 24-1; capacity.—STAR: M. P.: good business.—LYRIC: M. P.: good business.—DIXIE: M. P.: good business.

EAU CLAIRE.—GRAND: The Spring Maid Feb. 19 to S. R. O. Almerausch Edelweiss (German) 21 to big business. Der Amerika Seppel (German) 22: good house. The Quaker Girl 23 pleased full house. Little Miss Mix-Up 2. The Follies of 1912 9: capacity. Henrietta Crosman 10.

JANESVILLE. — MYERS'S GRAND: The Girl at the Gate Feb. 20: S. R. O.: high-class production with fine cast. A Girl of the Mountains 23. Paul Rainey's African Hunt pictures 24-26. — APOLLO: Tom Hefferon, Dick and Inez Bellaire, the Chicken Farm, Love-Leslie co. 28-30.

RACINE.—THEATER: The Garrick Players co. in The Breadwinner Feb. 23: co. very good; patronage liberal at two performances. The Spring Maid 24: co. good and performance very satisfactory to a large audience. Mutt and Jeff 2. Henrietta Crosman in The Real Thing 3.

LA CROSSE.—LA CROSSE: The Pink Lady Feb. 21 pleased crowded house. The Trail of the Lonesome Pine 22 (matinee and night) pleased big houses. The Quaker Girl 25. Fads in Fall 2.

WYOMING.

LARAMIE. — OPERA HOUSE: Graustark Feb. 20: excellent, to good business. Excuse Me 7.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: A Modern Eve delighted big business Feb. 17-19.—ORPHEUM: Vaudeville 20-22. Charles F. Semon and the Big City Four, male quartette, were the favorites; Joseph Hart's An Opening Night, Richards and Kyle, Lawrence Johnston, Dolores Vallecita, and Sidney Baxter, all good; capacity. The Balkan Princess 24-26.—EMPIRE: Pantages Vaudeville; very good bill, headed by the Four Prevosts in an amusing sketch, Fun in a Turkish Bath; big business 20-26.—LYRIC: The Toronto Stock co. gave a very creditable performance of Bought and Paid For 17-22. Edward Hearn, Grace Aylesworth, and Emily Selwyn were excellent. The Thief 24-29.—ITEM: Mrs. W. B. Sherman, on her way home from New York, was taken ill in Saskatoon and had to be operated on for appendicitis.

MOOSE JAW, SASK.—MAJESTIC: Rehhardt Stock co. Feb. 17-19: excellent co.; good business. Plays: The Man on the Box and 'Way Down East. Pantages Vaudeville co. 20-22: opening first time here; good bill consisting of Brooks and Lorella, comedy acrobats; Bert Melbourne, monologue; Five Columbians, singing and dancing; Wolf and Zadella, acrobatic dancing; Five Patterson Sisters, aerialists.—MOOSE: Winnipeg Stock co.; permanent stock; continue to please capacity houses. Plays: The Fortune Hunter and What Happened to Jones.

HAMILTON, ONT. — GRAND: Chocolate Soldier Feb. 17: good business. Madame Sherry 18: fair business. Saturday matinee; capacity houses for McFadden's Flats 14, 15. Charlie Grapewin in Between Showers 26. The Bird of Paradise 28-1.—SAVOY: Moving pictures; good shows; big business.—TEMPLE: Vaudeville. Bere Brothers, Marie Bishop, violinist; Franklyn Ardell in The Suffragette. Chick Sales, Charles Mack and co. in Come Back to Erin. Holly and Lee. Leonard and Louie 17. Pathe's Weekly moving pictures.

REGINA, SASK.—REGINA: Orpheum vaudeville Feb. 17, 18: one of best all-around bills since opening, including An Opening Night by George Hobart, Richards and Kyle, Sidney Baxter, Laurence Johnson, Charles Semon, Big City Four, and Dolores Vallecitas; capacity. Lewis Waller 26. Modern Eve 28-1.—ROSELAND: Princess, Lux and Rex picture theaters all report good business.

SASKATOON, SASK. — EMPIRE: Pantages Vaudeville co. in repertoire Feb. 17: did good business. Mort H. Singer gave A Modern Eve 24-26. The Balkan Princess 3, 4.—SHERMAN: Winnipeg Stock co. in repertoire 17: played to full house; re-engaged week of 24.

OTTAWA, ONT.—RUSSELL: Freckles Feb. 21, 22 pleased large audiences. The Bird of Paradise 24, 25: very fine production; large audiences. Madame Sherry 28-1.—DOMINION: The Australian Woodchoppers headed a very good vaudeville bill 24-1, to capacity houses at each performance.

ST. JOHN, N. B.—OPERA HOUSE: Hollinshead and Madame James-Kennedy in concert Feb. 24 to large audience. Benefit 27 in aid of aged poet, Hiram Ladd Spencer.

BRIEF OF LATE REPORTS

[NOTE TO CORRESPONDENTS: *The unusual number of condensed reports in this issue is due to the holiday (Feb. 22), which caused the loss of one day in composition.—Editor* THE MIRROR.]

Alabama, Mobile, Lyric: Neil O'Brien's Minstrels Feb. 14. Butterfly on the Wheel 15. Running for Congress 17-22. Officer 666 29. The Littlest Rebel 11.—Montgomery, Grand: O'Brien's Minstrels 12. Bunty Pulls the Strings 13. Butterfly on the Wheel 14. Tabloid shows of the Wells Circuit.

Arkansas, Little Rock, Kempner: Dustin Farnum in The Littlest Rebel Feb. 13. Valeska Suratt in The Kiss Waltz 15. Jules Falk and Arthur Fischer in concert 17. Red Rose 21, 22. Everywoman 24, 25. Vaudeville and motion pictures: good business.

Connecticut, Waterbury, Jacques: Poli Stock co. in The Talker Feb. 17-22. Mr. and Mrs. William Howard and John Booth have returned to the co.

Georgia, Bainbridge, Grand: The Girl from Rector's Feb. 20. Paul Gilmore in The Havoc 28. The Girl, the Man and the Game 1.—Fitzgerald, Grand: Coburn's Minstrels 14. Newlyweds and Baby 20.

Illinois, Princeton, Apollo: T. W. Ross in The Only Son Feb. 13. Minstrels (local) 17.—Elgin, Grand: The Military Girl (tabloid), with Al. Johnson and Beth Hardy, followed by The Broken Idol, W. F. Mann's tabloid version week 17. Star: Charles T. Smith, formerly manager Lyric and Globe, in John Bodkins, 15. Orpheum: Had Little Minister pictures 18. Harry Chappell, business-manager at Powers's, Chicago, is assembling a cast for a Traveling Salesman co., which he intends to start out from Aurora, Ill., 25, then playing one-night stands.—Cairo, Opera House: Farnum in Littlest Rebel 18.

Indiana, Wabash, Eagles': The Heart Breakers Feb. 3.—Michigan City, Orpheum: Vaudeville 15, 16. Truxton King 17. County Sheriff 21. One Night in Boston 22.—Peru, Wallace: Field's Minstrels 14. Monte Carlo Girls 17, 18. Happy Hooligan 22. Aborn English Opera co. 24. Graustark 26. Fads and Follies 28.

Iowa, Davenport, Burtis Opera House: Dark Feb. 12-14. The Old Homestead 15. Dark 16-18. Al. G. Field's Minstrels 21. Uncle Josh Perkins 22. Henrietta Crosman in The Real Thing 1. The Pink Lady 2. Kitty Gordon in The Enchantress 4.

Kansas, Chanute, Hetrick: The Bohemian Girl Feb. 13. The Shepherd of the Hills 20.

Maine, Augusta, Opera House: Get-Rich-Quick Wallingford Feb. 12.—Belfast, Colonial: Keene Sisters in songs and dances 17-19. Opera House: Pictures 17-22.

Massachusetts, Fall River, Savoy: Malley-Denison Players in Cohan's Forty-five Minutes from Broadway, followed by The Man from Home, Feb. 24-1. Academy: Vaudeville 13-19. Puritan closed 16. Palace: Feature pictures. Bijou: Vaudeville and Goodhue's Stock co. in Twitter's Twiller and Southern Rose.—Athol, Ellsworth: Dark 9-15.—Lowell, Opera House: Lonergan Stock co. in The Man from Home 17 (week). Playhouse: Drama Players in Mrs. Warren's Profession. Merrimack Square: Temple Players in A Night in a London Cabaret. Keith's: Vaudeville. Milestones at the Lowell (night) 27.—Southbridge, Blanchard's: Emerson and Celeste 17 in Don't Notice It and vaudeville. Hippodrome: Live lions from New York city. Vaudeville: Photoplays and illustrated songs.—Lawrence, Colonial: Get-Rich-Quick Wallingford 14-18. Rainey's African Hunt pictures 17-22. Milestones 1. Opera House: Darkest Russia, by Malley-Denison co., 17-22. Northern Lights 24-1. — Northampton, Academy: Northampton Players in Forty-five Minutes from Broadway, assisted by local and Amherst amateurs, 17. City Hall: The Rivals, by High School pupils, 14, 15.

Michigan, Adrian, Croswell: Dark Feb. 11-20.—Big Rapids, Colonial: Military Minstrels (local) 7. Light Eternal 11. Millionaire Tramp 18. Lillian Lyons Stock co. 24-1.—Sault Ste. Marie, Soo Opera House: Balkan Princess 15. The Rental 26.

Minnesota, Rochester, Metropolitan: Pictures and vaudeville Feb. 10-12. Spring Maid 13. Family: Ancient European dances 15. A Royal Slave 17.—Sleepy Eye, Standard: Primrose co., Great Divide and other plays week 3.

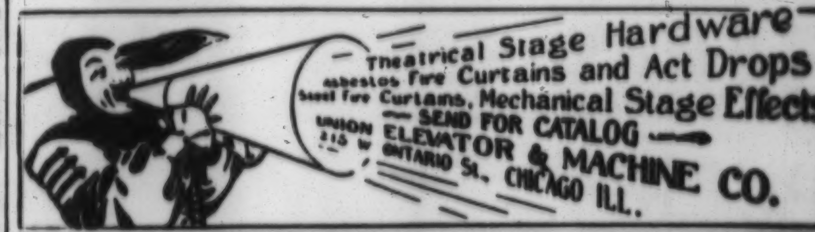
New Hampshire, Claremont, Opera House: Sis Hopkins Feb. 13. — Manchester, Park: King-Lynch Players in The Commuters 10-15. Nathan Hale 17-22. Merely Mary Ann 24-1. Auditorium: Fine old Veteran Boys in Blue 17-19. Maynard: Fanley and Morrison and photoplay 17-19. Mechanics: Kalem's reels, From the Manger to the Cross.

New York, Gloversville, Darling: Shepherd of the Hills Feb. 17: twice. Leila McIntyre and John Hyams in The Girl of My Dreams 18. Star Gazer 21. Green Stockings 22. Chocolate Soldier 24. Cody Players, indefinite engagement, in Alias Jimmy Valentine 4.—Glens Falls, Empire: Girl of My Dreams 20. Homer Barnett, Premier Duo, Paul Azard Troupe Gymnasts, Rose Gordon and co., Julia H. Wood, the Gilden Sisters, Cliff-Bailey Trio, pictures 17-22. Park: Altheia and Aleka, Lola Meroff, Sterling and Chapman, Walters, Griffith and Walters, Echo Comedy Four, pictures 17-22.—Elmira, Lyceum: The Little Millionaire 15. Maurice Samuels and co. in A Day at Ellis Island, Daly and Beno, Joe Brennan, Those Four Girls, Bristol's Equine Wonders, Olympic Four, Palmer Hines and Mascots, and Musical Biskirks 17-22. Mozart: Herbert Germaine Trio, Pewitt and Merrill, Five Germans, Mort Sharp, Ten Dark Knights, Tenny and Symonds, Kimball Brothers, and Briscoe 17-22. Majestic: Fields and Allen, De Stefano Brothers, Octavia Neal, and Carl Statzer and co. 17-22. Colonial: Shepherd of the Hills 21. Annie Russell in She Stoops to Conquer. Mrs. Fiske 4.—Auburn, Auditorium: Sheehan English Opera co. 18. Burtis-Grand: Vaudeville. — Corning, Opera House: Sheehan English Opera co. 17. Shepherd of the Hills 20. Excuse Me 26. The Chocolate Soldier 28. Charles K. Champlin Stock co. 10-15.—Oswego, Richardson: Sylvester, Lochet and Shears, Falbers and Walters 20-22. Four reels motion pictures. Girl of My Dreams 26.—Palmyra, Opera House: Boston Hose benefit (local) 13. Vaudeville and pictures, with the Two Franks Minstrels 15. Vaudeville 22. Russell Concert co. 3. University of Rochester Dramatic Club 7. H. L. Averill has just renewed his lease for another term of years of the Opera House.—Newburgh, Cohen's: Vaudeville 13-15 and 17-19. Academy of Music: Chatterdon co. in repertoire 17-22. Symphony Orchestra 25.

North Carolina, Wilmington, Academy of Music: Spring Maid Feb. 19. Crystal Palace: Billy Osman Comedy co. 10-27. Grand: Photoplays 17-22. Bijou: Photoplays 17-22.

Ohio, Norwalk, Gilger: Shannon Stock co. closed three nights' engagement Feb. 15.—Bellefontaine, Grand: Alvarado Stock co. 10-16 in repertoire. Bohemian Girl 18. The Third Degree 21.—Hamilton, Smith's: Baby Mine 13. The Third Degree 15. The Sweetest Girl in Paris 16. Brewster's Millions 17. Aborn Opera co. in Madame Butterfly 19. Mutt and Jeff 22. The Bohemian Girl 23. The Fortune Hunter 2.—Youngstown, Grand Opera House: Smart Set 11-14. Human Hearts 15. Yiddish Players 17. Calve 18 engagement canceled. Park: Raymond Hitchcock in The Red Widow 19. [illegible] Vaudeville and pictures 17-19. Dome: The Millionaire Cowboy 18, 19. — Circleville, [illegible] Opera House: Aborn Opera co. in The Bohemian Girl 13. Baby Mine 18. Brewster's Millions 20. Bought and Paid For 21.—[illegible] Columbia: The Lion and the Mouse 14. [illegible] and Paid For 19. Wine, Women and [illegible] Bunty Pulls the Strings 3. The [illegible] The Third Degree 8. Hobson (local) [illegible] Damerel in Heart Breakers 19. —[illegible] Schultz Opera House: Bought and Paid For [illegible] The Lion and the Mouse (matinee and evening) 19. Human Hearts (matinee and evening) The Rosary 22. Weller: Pictures 16-22. Orpheum: Ben Toy's Musical Comedy co. in repertoire 16-22. — Wooster, City Opera House: Bought and Paid For 12. Katharine [illegible] Concert co. 20. The Third Degree 1. [illegible] Bunty Pulls the Strings 5. — Akron, Grand: Bought and Paid For 14, 15. The [illegible] 17-19. Colonial: Hattie Williams and [illegible] Carle 18 in The Girl from Montmartre. Raymond Hitchcock in The Red Widow [illegible] Wilson in It Happened in Potsdam [illegible] Boy Blue 1. The Third Degree 3, 4. [illegible] 6, 7. Bunty Pulls the Strings 8. The Whip [illegible]

(Continued on page 18.)



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DATES AHEAD

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DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Chicago, Ill., 3-15.

ADVENTURES OF CHLORA: Philadelphia, Pa., March 3—indefinite.

ARLISS, GEORGE (Liebler Co.): Philadelphia, Pa., Feb. 24-March 22.

ARRIVAL OF KITTY (Arthur Rowland): Castlewood, S. Dak., 5; Watertown 6, Gettysburg 7, Hitchmore 8, Pierre 10, Philip 11, Deadwood 12, Spearfish 13, Belle Fourche 14, Rapid City 15, Ft. Robinson, Neb., 17, Edgemont, S. Dak., 18.

BABY MINE (William A. Brady): Toronto, Can., 3-8, London, Ont., 11.

BABY MINE (Eastern: Wm. A. Brady, Ltd.): Altoona, Pa., 5, Harrisburg 6, Hanover 7, Lancaster 8, York 10, Lebanon 11, Phoenixville 12, South Bethlehem 13, Wilkes-Barre 14, Scranton 15.

BABY MINE (Southern: Wm. A. Brady, Ltd.): Paris, Tenn., 5, Union City 6, Paducah, Ky., 7, Cairo, Ill., 8, Princeton, Ky., 10, Hopkinsville 11, Clarksville, Tenn., 12, Russellville, Ky., 13, Henderson 14, Owensboro 15.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Tucson, Ariz., 6, Benson 7, Bisbee 8, Douglas 9, Morenci 11, Clifton 12, Safford 13, Thatcher 14, Globe 15.

BEN-HUR (Klaw and Erlanger): Detroit, Mich., 10-15.

BIRD OF PARADISE (Oliver Morosco): Toronto, Can., 3-8.

BLAIR, EUGENIA (G. H. Nicolai and Adelaide French): Omaha, Neb., 4, 5.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 25-March 8.

BLUE BIRD (Messrs. Shubert): Louisville, Ky., 3-5.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Chicago, Ill., Oct. 21—indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Albany, N. Y., 4-8.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Washington, D. C., 3-8, Cleveland, O., 10-15.

BREWSTER'S MILLIONS: Bucyrus, O., 11, Newark 15.

BRIDAL PATH (E. J. Bowes): New York city Feb. 18—indefinite.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Providence, R. I., 3-8, Washington, D. C., 10-15.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Asheville, N. C., 5, Charlotte 6, Greensboro 7, Raleigh 8, Durham 10, Danville, Va., 11, Norfolk 12, 13, Richmond 14, 15.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Akron, O., 5, Fremont 7.

BURKE, BILLIE (Charles Frohman): Washington, D. C., 3-8, Toronto, Can., 10-15.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Detroit, Mich., 3-8.

CARTER, MRS. LESLIE (John Cort): Chicago, Ill., 2-29.

CHERRY, CHARLES, AND MARIE DORO (Charles Frohman): Chicago, Ill., 3-15.

CITY, THE (United Play Co.): Osceola, Ia., 5, Ames 6, Webster City 7, Waterloo 8, Moline, Ill., 9, Washington, Ia., 10, Muscatine 11, Kewanee, Ill., 12, Princeton 13, Piano 14, Aurora 15, Chicago 16-22.

CLARK, DELLA (J. F. Sullivan): Greenville, Tex., 5, Paris 6, Sherman 7.

COHAN, GEORGE M. (Cohan and Harris): Brooklyn, N. Y., 10-15, Providence, R. I., 17-29.

COLLIER, WILLIAM (Lew Fields): New York city Nov. 12—indefinite.

COMMON LAW (A. H. Woods): Rochester, N. Y., 3-8.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—indefinite.

COUNTRY BOY (H. B. Harris, Inc.): Wilkes-Barre, Pa., 5, Providence, R. I., 10-15.

COUNTY SHERIFF (Wee and Lambert): Bay City, Mich., 8.

CRANE, WILLIAM H. (Joseph Brooks): San Francisco, Cal., 24-March 8, San Jose 10, Stockton 11, Sacramento 12, Oakland 13-15, Santa Rosa 17, Marysville 18, Chico 19.

CROSMAN, HENRIETTA (Maurice Campbell): Fon Claire, Wis., 10, Dubuque, Ia., 13.

DAUGHTER OF HEAVEN (Liebler Co.): Columbus, O., 3-8, Baltimore, Md., 10-15.

DIVORCE QUESTION (Central: Rowland and Clifford): Benton, Ill., 5, Mt. Vernon 6, Vincennes, Ind., 8, West Baden 9, Washington 10, Bloomington 11, Bedford 12, Linton 13, Rockville 14, Terre Haute 15.

DREW, JOHN (Charles Frohman): Lexington, Ky., 5, Louisville 6-8, St. Louis, Mo., 10-15.

EVERYMAN (Liebler Co.): New York city March 10—indefinite.

EVERYWOMAN (Henry W. Savage): Chicago, Ill., Feb. 16-March 8, Milwaukee, Wis., 10-15.

EVERYWOMAN (Henry W. Savage): St. Louis, Mo., 3-8, Kansas City 9-16, Springfield 17, 18, Joplin 19, 20.

EXCUSE ME (Henry W. Savage): Norwalk, O., 5, Fremont 6, Findlay 7, Ft. Wayne, Ind., 8, Dayton, O., 10, Columbus 11, 12, Springfield 13, Hamilton 14, Lexington, Ky., 15.

EXCUSE ME (Henry W. Savage): Salt Lake City, U., 3-5, Laramie, Wyo., 7, Cheyenne 8, Denver, Colo., 9-15.

FAIRBANKS, DOUGLAS (Cohan and Harris): St. Louis, Mo., 2-8.

FAMILY, THE (Bruno and Chatterton): Marble Rock, Ia., 5, Greene 6, Clarksville 7, Tripoli 8, Fredericksburg 10, Sumner 11, Allison 12, Hampton 13, Belmond 14, Dows 15.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 15—indefinite.

FARNUM, DUSTIN (A. H. Woods): Mobile, Ala., 3, Columbia, S. C., 12.

FARNUM, MARSHALL (Farnum and Donnenette): Newark, O., 13, Portsmouth 22.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): Lincoln, Neb., 5, Omaha 6, 7.

FEALY, MAUDE (John Cort): Montreal, Can., 3-8.

FINE FEATHERS (H. H. Frazee): New York city Jan. 7—indefinite.

FISKE, MRS. (Harrison Grey Fiske): Geneva, N. Y., 5, Wilkes-Barre, Pa., 6, Reading 7, Atlantic City, N. J., 8, Philadelphia, Pa., 10-22.

FOOT, THERE WAS (G. D. Johnstone): Chicago, Ill., Feb. 6-March 8.

FORTUNE HUNTER (Cohan and Harris): Cleveland, O., 2-8, Buffalo, N. Y., 11-15, Johnstown, Pa., 17, Altoona 18, Harrisburg 19, Johnstown, Pa., 20.

FORTUNE HUNTER (Monte Thompson): Erie, Pa., 6, Niagara Falls, N. Y., Olean 8, Dansville 11, Warsaw 12, Batavia 13, Sodus 15.

FRECKLES (Co. A: A. G. Delamater): Philadelphia, Pa., Feb. 10—indefinite.

FRECKLES (Central: A. G. Delamater): Orillia, Ont., Can., 5, Lindsay 6, Belleville 7, Kingston 8, Cobourg 10, Peterboro 11, Galt 12, Stratford 13, Owen Sound 14, Brantford 15, St. Catharines 17, Hamilton 18, 19.

FRECKLES (Coast: A. G. Delamater): Santa Barbara, Cal., 5, Ventura 6, Los Angeles 10-15.

FRECKLES (Co. D: A. G. Delamater): Lancaster, S. C., 5, Chester 6, Yorkville 7, Laurens 8, Pelzer 10, Anderson 11, Greenwood 12, Augusta, Ga., 13, Aiken, S. C., 14.

FRECKLES (Eastern: A. G. Delamater): Battle Creek, Mich., 5, Charlotte 6, Lansing 7, Grand Rapids 8, 9, Big Rapids 10, Ludington 11, Manistee 12, Traverse City 13, Petoskey 14, Cheboygan 15.

FRECKLES (Southern: A. G. Delamater): Charlotte, N. C., 5, Fayetteville 7, Wilmington 8, Newbern 10, Goldsboro 11, Rocky Mount 12, Henderson 13, Durham 14, Raleigh 15, Winston-Salem 17.

FRENCH, ADELAIDE (G. H. Nicolai): Monroe, La., 5, Alexandria 6, Baton Rouge 7, Lake Charles 8, Galveston, Tex., 9, 10, Houston 11, 12, San Antonio 13.

GARDEN OF ALLAH (Liebler Co.): Boston, Mass., Jan. 13-April 5.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Connersville, Ind., 10.

GET-RICH-QUICK WALLINGFORD (Harold Ashton): Auckland, New Zealand, 24-March 8, Sydney, Australia, 15—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Chicago, Ill., 2-15.

GHOST BREAKERS (Maurice Campbell): New York city March 3—indefinite.

GILMORE, PAUL (Wm. F. De Vere): Jackson, Miss., 5.

GIRL FROM RECTOR'S (S. A. Mitchell): Rapid City, S. Dak., 5, Deadwood 6, Belle Fourche 7, Sturgis 8.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—indefinite.

GOOSE GIRL (Baker and Castle): Milledgeville, Ga., 5, Cedartown 6, Cartersville 7, Hawkinsville 8, Aiken, S. C., 10, Augusta, Ga., 11, Savannah 12, Orangeburg, S. C., 13, Columbia 14, Charleston 15, Sumter 17, Camden 18, Darlington 19.

GOVERNOR'S LADY (Belasco and Elliott): Boston, Mass., 24-March 22.

GRAPEWIN, CHARLES, AND ANNA CHANCE (Chas. Emerson): Grand Rapids, Mich., 2-8, Hamilton, Ont., Can., 9.

GRAUSTARK (United Play Co.): Ephraim, U., 5, Manti 6, Richfield 7, Eureka 8, Bingham Canon 9, Ogden 10, Brigham 11, Preston, Ida., 12, Logan, U., 13, Malad City, Ida., 14, Twin Falls 17, Montpelier 18, St. Anthony 19.

GREAT DIVIDE (Primrose and McGillan): Springfield, Ill., 9, Peoria 14, 15, Streator 16, Chicago 17-22.

GREET, BEN, PLAYERS: Silver City, N. Mex., 12, Tucson, Ariz., 13.

HACKETT, NORMAN (Stair and Nicolai): Indianapolis, Ind., 6-8.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.

HODGE, WILLIAM (Lee Shubert): Buffalo, N. Y., 3-8.

HUMAN HEARTS: Angola, Ind., 10, Huntington, Ind., 12.

ILLINGTON, MARGARET (E. J. Bowes): New Orleans, La., 2-8, Lexington, Ky., 10, Huntington, W. Va., 11, Clarksburg 12, Fairmont 13, Wheeling 14, 15.

IN OLD KENTUCKY (Litt and Dingwall): Detroit, Mich., 3-8.

IRISH ROVER, THE (Liebler Co.): New York city Feb. 10-March 22.

IRON DOOR (John Cort): Indianapolis, Ind., 6-8.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 28—indefinite.

IRWIN, MAY (Liebler Co.): New York city Feb. 24—indefinite.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—indefinite.

KELLERD, JOHN E. (L. M. Goodstadt): Newark, N. J., 3-8.

KINDLING (United Play Co., Inc.): Tucumcari, N. Mex., 5, Amarillo, Tex., 6, Alva, Okla., 7, Kansas City, Mo., 9-15, St. Louis 16-22.

KISMET (Harrison Grey Fiske): Brooklyn, N. Y., 24-March 8, Newark, N. J., 10-15, Hartford, Conn., 17-19, Springfield, Mass., 20-22.

LION AND THE MOUSE (United Play Co.): Arcanum, O., 5, Springfield 8, Urbana 10, Kenton 11, Lima 12, Upper Sandusky 13, Bucyrus 14, Sandusky 15.

LITTLE MISS BROWN (William A. Brady): San Francisco, Cal., 2-15.

LITTLE WOMEN (William A. Brady): New York city Oct. 16-March 8.

LORAINE, ROBERT (Liebler Co.): Boston, Mass., Feb. 24-March 22.

MADAME X: Taylorville, Ill., 5, Pana 6, Alton 8, Belleville 9, Duquoin 10.

MANCHESTER PLAYERS (Annie E. Hornman): Montreal Can., Feb. 11-March 15, Chicago, Ill., 17-April 19.

MANN, LOUIS (Werba and Luescher): McAlester, Okla., 5, Ardmore 6, Denison, Tex., 7, Ft. Worth 8, Dallas 10, 11, Waco 12, Mexia 13, Marlin 14, Austin 15, San Antonio 17, 18, Houston 19.

MAN'S FRIEND (Liebler Co.): Philadelphia, Pa., 3-15.

MANTELL, ROBERT B. (Wm. A. Brady): Springfield, Mass., 3-5, Syracuse, N. Y., 10-15.

MASON, JOHN (Charles Frohman): Baltimore, Md., 3-8, New York city 11-22.

MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.

MILESTONES (Klaw, Erlanger and Brooks): Worcester, Mass., 4, 5, Providence, R. I., 6-8.

MILESTONES (Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILLER, HENRY (Klaw and Erlanger): Cleveland, O., 3-8.

MISSOURI GIRL (Norton and Rith's): Silver City, N. Mex., 15.

MRS. WIGGS OF THE CABBAGE PATCH (United Play Co.): Indianapolis, Ind., 3-5, Dayton, O., 6-8, Columbus 10-12, Toledo 13-15.

NAZIMOVA, MME. (Charles Frohman): Pittsburgh, Pa., 3-8, Washington, D. C., 10-15.

OFFICER 666 (Cohan and Harris): Philadelphia, Pa., Feb. 24-March 8, Boston, Mass., 10-22.

OFFICER 666 (Southern: Cohan and Harris): Greensboro, N. C., 5, Danville, Va., 6, Bluefield, W. Va., 7, Roanoke, Va., 8.

OFFICER 666 (Middle West: Cohan and Harris): St. Catharines, Ont., Can., 5, Hamilton 6-8, Kingston 10.

OFFICER 666 (Western: Cohan and Harris): Knoxville, Tenn., 5, Nashville 6-8.

O'HARA, FISKE (Augustus Pitou, Jr.): Buffalo, N. Y., 3-8.

OLCOTT, CHAUNCEY (Henry Miller): Denver, Colo., 3-8.

OLD HOMESTEAD (Frank Thompson): Philadelphia, Pa., 3-15, Brooklyn, N. Y., 17-22.

OLD HOMESTEAD (Frank Thompson): Ft. Wayne, Ind., March 3-5, Defiance, O., 6, Lima 7, Van Wert 8, Fremont 10, Sandusky 11, Lorain 12, Elyria 13, Niles 14, East Liverpool 15, Van Wert 17.

OUR WIVES (Jos. M. Gaites): Chicago, Ill., Dec. 22—indefinite.

OVER NIGHT (William A. Brady, Ltd.): Chicago, Ill., Feb. 23-March 15.

PAID IN FULL (C. S. Primrose): Waterloo, Ia., 6, La Crosse, Wis., 9.

PAINTED WOMAN (William A. Brady): New York city March 5—indefinite.

PAIR OF COUNTRY KIDS (G. Jay Smith): Newkirk, Okla., 5, Winfield, Kan., 6, Sedan 7, Caney 8, Nowata, Okla., 9, Collinsville 10, Haskell 11, Tahlequah 12, Stillwell 13, Van Buren, Ark., 14, Eureka Springs 15.

PHILLIPS, AL., AND LEILA SHAW (Rowland and Clifford): Philadelphia, Pa., 3-8, Pittsburgh 10-15.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—indefinite.

PRICE, THE (Marshall C. Bennett): Flagstaff, Ariz., 5, Dak., 6, Madison 6, Carthage 7, Huron 8, Redfield 10, Groton 11, Webster 12, Milbank 13, Ortonville, Minn., 14, Montevideo 15, Willmar 17, Little Falls 18, Brainerd 19.

READY MONEY (H. H. Frazee): Boston, Mass., 3-8, Hartford, Conn., 12, 15.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Elmira, N. Y., 6-8, Wilkes-Barre, Pa., 10-12.

ROBSON, MAY (L. S. Sire): Vancouver, B. C., Can., 3-5, New Westminster 6, Kamloops 7, Revelstoke 8, Calgary, Alberta, 10-12, Edmonton 13-15, Saskatoon, Sask., 17, 18, Prince Albert 19, 20.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

ROSARY (Central: Rowland and Clifford): Easton, Pa., 5, Camden, N. J., 6-8, So. Bethlehem, Pa., 10, Shenandoah 11, Mahonoy City 12.

ROSARY (Circuit: Rowland and Clifford): Nashville, Tenn., 3-8, Memphis, Tenn., 10-15.

ROSARY (Coast: Rowland and Clifford): Livingston, Mont., 5, Big Timber 6, Red Lodge 7, Billings 8, Miles City 10, Glendive 11, Beach, N. Dak., 12, Dickinson 13, Mandan 14, Bismarck 15.

ROSARY (Eastern: Rowland and Clifford): Kittanning, Pa., 5, Irwin 6, Fairmont, W. Va., 8, Scottsdale, Pa., 11, Mt. Pleasant, 12, Leechburg 13, Vandergrift 14, Johnstown 15.

ROSARY (Gaskill and MacVitty): Storm Lake, Ia., 5, Cherokee 6, Sioux City 7, Sheldon 8, Sioux Falls, S. Dak., 9, Rock Rapids, Ia., 10, Sibley 11, Adrian, Minn., 12, Windom 13, St. James 14, Sleepy Eye 15, Mankato 17, Winnebago 18, Wells 19.

ROUND UP (Klaw and Erlanger): Buffalo, N. Y., 3-8.

ROYAL SLAVE (George H. Bubb): Elmore, Minn., 5, Ledyard, Ia., 6, Burt 7, Fenton 8, Swea City 11, Ringsted 12, Estherville 13, Graettinger 14, Milford 15, Lake Park 17, Larchwood 18, Lester 19.

RUSSELL, ANNIE (Lawrence J. Anhalt): Philadelphia, Pa., 3-8, Baltimore, Md., 10-15, Washington, D. C., 17-22.

ST. ELMO (Robert Sherman's): Guthrie Center, Ia., 5, Audubon 6, Manning 7, Wall Lake 8, Breda 9.

SERVANT IN THE HOUSE (Merle H. Norton): Portsmouth, O., 7, Logansport, Ind., 12.

SHEA, THOMAS E. (A. H. Woods): Jersey City, N. J., 3-8.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Randolph, Vt., 5, White River Jct., 6, Claremont, N. H., 7, Brattleboro, Vt., 8, Bellows Falls 10, Keene, N. H., 11, Concord 12, Nashua 13, Athol, Mass., 14.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Lebanon, Ky., 5, Stanford 6, Harrodsburg 7, Shelbyville 8, Frankfort 10, Lexington 11, Paris 12, Mt. Sterling 13, Winchester 14, Richmond 15, Somerset 19.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Woodstock, Ont., Can., 5, St. Thomas 6, London 7, 8, Galt 10, Brantford 11, St. Catharines 12, Hamilton 13-15, Detroit, Mich., 16-22.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Columbia, Mo., 5, Fulton 6, Moberly 8, Macon 10, Brookfield 11, Chillicothe 12, Ottawa, Kan., 14, Lawrence 15, Topeka 17, Manhattan 18, Concordia 19.

SILVER WEDDING (H. H. Frazee): Grand Rapids, Mich., 2-7.

SIR HOPKINS (W. D. Fitzgerald): Akron, O., 17-19.

SNOW WHITE (Winthrop Ames): Philadelphia, Pa., 3-15.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): St. Paul, Minn., 3-5, Milwaukee, Wis., 6-8, Grand Rapids, Mich., 11, 12, South Bend, Ind., 13.

SPY, THE (Charles Frohman): New York city Jan. 13-March 8.

STAHL, ROSE (H. B. Harris, Inc.): Kansas City, Mo., 3-8, St. Joseph 10, Des Moines, Ia., 11, Omaha, Neb., 12, 13, Lincoln 14, North Platte 15, Denver, Colo., 16-22.

STOP THIEF (Cohan and Harris): New York city Dec. 25—indefinite.

STUMBLING BLOCK (Oscar Graham): Alvarado, Tex., 5, Whitney 6, West 7, Hillsboro 8, Teague 10, Wortham 11, Corsicana 12, Kerens 13, Athens 14, Palestine 15.

TALKER, THE: Brooklyn, N. Y., 10-15.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.

THELMA (Henry W. Link): Atlanta, Ill., 5, Chenoa 7, Elmwood 10, Canton 12, Lewistown 13, Carthage 15.

THIEF (Primrose and McGillan): Chattanooga, Tenn., 3-5, Knoxville 6-8, Richmond, Va., 10-15, Norfolk 17-22.

THIRD DEGREE (Eastern: United Play Co.): Akron, O., 3-5, Warren 6, Niles 7, Alliance 8, Circleville 10, Wellston 11, Ironton 12, Jackson 13, Logan 14, Nelsonville 15.

THURSTON, ADELAIDE: Lincoln, Neb., 6, 7, Omaha 8, 9, Norfolk 10, Dubuque, Ia., 12.

TOP O' THE MORNIN' (Henry W. Savage): Hammond, Ind., 9, Ft. Wayne 10, Muncie 11, Lima, O., 12, Sandusky 13, Warren 14, Akron 15.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): St. Paul, Minn., 2-8, Urbana, Ill., 12, Decatur 14.

TRUXTON KING (United Play Co., Inc.): Louisville, Ky., 2-8, Hamilton, O., 11, Middletown 12, Dayton 13-15, Columbus 17-19.

UNCLE TOM'S CABIN (Wm. Kibble): Providence, R. I., 3-8, Albany, N. Y., 10, 11, Utica 12, 13, Rome 14, Oswego 15, Ft. Plains 17, Oneida 18, Fulton 19.

UNCLE TOM'S CABIN (Leon Washburn): St. Joseph, Mo., 3-5, Atchison, Kan., 6, Plattsburg, Mo., 7, Leavenworth, Kan., 8, Kansas City, Mo., 10-15.

WALLER, LEWIS (Victor Lewis): Chicago, Ill., Feb. 3—indefinite.

WARE, HELEN (Morosco and Armstrong): Chicago, Ill., March 2—indefinite.

WARFIELD, DAVID (David Belasco): Denver, Colo., 3-8, Kansas City, Mo., 10-15.

WHERE THE TRAIL DIVIDES: Washington, D. C., 3-8.

WHIP, THE (Comstock and Gest) New York city Nov. 22—indefinite.

WHITE SISTER (Albert Patterson): Harvey, N. Dak., 5, Minot 6, Devil's Lake 7, Larimore 8.

WHITESIDE, WALKER (Walter Floyd): Birmingham, Ala., 5, Atlanta, Ga., 6, Savannah 7, Charleston, S. C., 8, Philadelphia, Pa., 10-22.

WILSON, FRANCIS (John Cort): Easton, Pa., 5.

WITHIN THE LAW (A. H. Woods): Hartford, Conn., 6-8.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.

WOMAN, THE (David Belasco): Boston, Mass., Dec. 30-March 8, Portland, Me., 10, Lawrence, Mass., 13.

WOMAN, THE (Western: David Belasco): Indianapolis, Ind., 5, Newark, O., 7, Parkersburg, W. Va., 8.

YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.

YELLOW JACKET (Harris and Selwyn): Boston, Mass., Feb. 24-March 8.

PERMANENT STOCK

ACADEMY (F. R. Henderson): Jersey City, N. J.—indefinite.

ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.

ALCAZAR: San Francisco, Cal.—indefinite.

AMERICAN (C. G. Milligen): Spokane, Wash.—indefinite.

AMERICAN THEATER (James Wall): Philadelphia, Pa.—indefinite.

ARVINE'S PLAYERS (Al. Trahern): Lancaster, Pa., March 3—indefinite.

AUBREY (D. Otto Hitner): Huntington, W. Va.—indefinite.

BAILEY-MITCHELL: Seattle, Wash.—indefinite.

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BAKER PLAYERS: Portland, Ore.—indefinite.
BARRETT PLAYERS: Lima, O.—indefinite.
BIJOU: North Adams, Mass.—indefinite.
BISHOP PLAYERS: Oakland, Cal.—indefinite.
BROADWAY: Bayonne, N. J., Feb. 9—indefinite.
BUHLER-SABINE (A. G. Delamater): Toledo, O., Feb. 10—indefinite.
BUNTING, EMMA: St. Joseph, Mo., Feb. 24—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.
COLONIAL (Cortland Hopkins): Charlottetown, P. E. I., Can., Nov. 18—indefinite.
CHASE-LISTER (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—indefinite.
CONNESS PLAYERS (C. L. Conness): Wilmington, Del.—indefinite.
CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 13—indefinite.
CRESCENT: Brooklyn, N. Y.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
DRAMA PLAYERS (K. Weston): Lowell, Mass.—indefinite.
EMPIRE: Holyoke, Mass.—indefinite.
EMPIRE PLAYERS: Pittsfield, Mass.—indefinite.
EMPIRE THEATER: Providence, R. I.—indefinite.
EVANSTON: Evanston, Ill.—indefinite.
GARSIDE: Paducah, Ky.—indefinite.
GAYETY: Hoboken, N. J.—indefinite.
GERMAN (Ludwig Kreiss): Milwaukee, Wis.—indefinite.
GLASER VAUGHAN: Cleveland, O., Jan. 13—indefinite.
GLASS: El Paso, Tex.—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GOTHAM PRODUCING: Schenectady, N. Y.—indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
GREENPOINT: Brooklyn, N. Y.—indefinite.
HARLEM OPERA HOUSE: New York city—indefinite.
HARVEY (H. D. Orr): Mason City, Ia.—indefinite.
HARVEY (H. H. Budde): Muscatine, Ia.—indefinite.
HAYWARD, GRACE: Oak Park, Ill.—indefinite.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.—indefinite.
INTERNATIONAL: Niagara Falls, N. Y.—indefinite.
IRIS: Tampa, Fla.—indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.
JUNEAU (J. B. Reichert): Milwaukee, Wis.—indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.
KING LYNCH: Manchester, N. H.—indefinite.
KLIMT AND GAZZOLO: Baltimore, Md.—indefinite.
KLIMT AND GAZZOLO: Newark, N. J.—indefinite.
LANG, EVA (O. D. Woodward): Omaha, Neb., Feb. 9-March 8.
LATIMORE-LEIGH: Roanoke, Va.—indefinite.
LAWRENCE, DEL.: Vancouver, B. C., Can.—indefinite.
LONERGAN, LESTER: Lowell, Mass., Feb. 10—indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYCEUM: Allentown, Pa.—indefinite.
McDOWELL, WALTER: Grand Rapids, Mich., Jan. 26—indefinite.
MAJESTIC: Evansville, Ind.—indefinite.
MAJESTIC: Houston, Tex.—indefinite.
MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 19—indefinite.
MALLEY-DENISON: Lawrence, Mass.—indefinite.
MALLEY-DENISON: Troy, N. Y., Dec. 30—indefinite.
MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.
MANHATTAN PLAYERS (G. E. Brown): Trenton, N. J.—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Feb. 6—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OLIVER, OTIS: Rockford, Ill.—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
OWEN, CECIL: New York city March 3—indefinite.
PAIGE, MABEL: Savannah, Ga.—indefinite.
PARK: Erie, Pa.—indefinite.
PARKE, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: New Orleans, La.—indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.
PRINGLE, DELLA: Moose Jaw, Sask., Can.—indefinite.
RANKIN, McKEE, AND MARGARET DREW: San Francisco, Cal., Feb. 16—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
REYNOLDS AND ROSS (Billy Ross): Salt Lake City, U., Feb. 16—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
SAVOY: Ft. Worth, Tex.—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAXE: Minneapolis, Minn.—indefinite.
SAYLES, FRANCIS (F. H. Sayles): New Castle, Pa.—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH-HARDS: Mt. Vernon, N. Y.—indefinite.
TAYLOR, ALBERT: El Paso, Tex.—indefinite.
TEMPLE (Arthur Bernard): Elmira, N. Y., Feb. 3—indefinite.
TEMPLE PLAYERS: Camden, N. J., Dec. 23—indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TORONTO: Calgary, Can.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke): Milwaukee, Wis., Jan. 7—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WOLFE: Wichita, Kan.—indefinite.

TRAVELING STOCK COMPANIES

AUBREY (D. O. Hitner): Reading, Pa., 3-8.
BOWMAN PLAYERS (G. E. Bowman): Rock Island, Ill., 3-8, Geneseo 10-15.
BOYER, NANCY (William Morgan): Newburgh, N. Y., 3-8, Peekskill 10-15, Asbury Park, N. J., 17-22.
BROWN, KIRK (J. T. Macauley): East Liverpool, O., 3-8.
CARLETON SISTERS (Varney and Montezuma): Middleboro, Ky., 3-8.
CHAUNCEY-KEIFFER (Fred Chauncey): Kingston, N. Y., 3-8, Catskill 10-15.
CHICAGO (Charles H. RoseKam): Middletown, N. Y., 3-8, Asbury Park, N. J., 10-15, Long Branch 17-22.
CORNELL-PRICE (W. E. Cornell): Carbondale, Ill., 3-8, Marion 10-15, Carriers Mills 17-22.
HAYES, LUCY, ASSOCIATE PLAYERS: Walnut, Ia., 3-8, Anita 6-8, Guthrie Center 10-15.
HILMAN'S IDEALS (Harry Solms): Geneva, Neb., 3-8, Gresham 6-8, Utica 10-12.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Hagerstown, Md., 3-8, Martinsburg, W. Va., 10-15.
KELLY-SHERMAN (H. B. Sherman): Merrill, Wis., 3-8.
KEYES SISTERS (C. A. Keyes): Cumberland, Md., 3-8, Weston, W. Va., 10-15.
LA PORTE, MAE (Jos. McEnroe): Salineville, O., 3-8, Washington, Pa., Feb. 10—indefinite.
LONG, FRANK E.: De Kalb, Ill., 3-8.
LYNN, JACK: Clinton, Mass., 3-8, Nashua, N. H., 10-15.
MAHER, PHIL: Carbondale, Pa., 3-8.
OBRECHT (Christy Obrecht): Dawson, Minn., 3-8.
ROBBINS, BOBBY (F. E. Clayton): Goshen, Ind., 3-8, Elkhart 10-22.
RUSK-BIBBER (J. W. Rusk): Hornell, N. Y., 3-8, Olean 10-15.
ST. CLAIRE, WINNIFRED: Willimantic, Conn., 3-8.
SHANNON (Harry Shannon): Bellevue, O., 3-8.
TEMPEST (J. L. Tempest): Shenandoah, Pa., 3-8.

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ABORN ENGLISH GRAND OPERA Co. A: (Messrs. Aborn): Bay City, Mich., 7, Adrian 10.
ALMA, WHERE DO YOU LIVE? (Royster and Burston): Richmond, Va., 3-8.
AMERICAN MAID (John Cort): New York city Feb. 8—indefinite.
AUCTION PINOCHLE (Adolf Philipp): New York city Nov. 23—indefinite.
BERNARD, SAM (A. H. Woods): New York city Dec. 30—indefinite.
BLACK PATTI (H. Voelckel): Cairo, Ill., 5, Poplar Bluff, Mo., 6, Joplin 7, Parsons, Kan., 8, Kansas City, Mo., 9-15, St. Louis 16-22.
BOHEMIAN GIRL (Co. B: Messrs. Aborn): Ottumwa, Ia., 5, Washington 6, Oskaloosa 7, Grinnell 8, Manhattan 9, Des Moines 10, Boone 11, Ft. Dodge 12, Waterloo 13, Cedar Rapids 14, Davenport 15.
BRIAN, DONALD (Charles Frohman): San Francisco, Cal., 3-9, Oakland 10-12, San Jose 13, Sacramento 14, Fresno 15.
BROADWAY JONES (Cohan and Harris): Helena, Mont., 5, Bozeman 6, Billings 7, Miles City 8.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Detroit, Mich., 3-8, Saginaw 10, Bay City 11, Ann Arbor 12, Flint 13, Port Huron 14, London, Ont., Can., 15.
CHOCOLATE SOLDIER (Whitney Opera Co.): Brooklyn, N. Y., 3-8.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Philadelphia, Pa., 24-March 8.
COUNTESS COQUETTE (A. G. Delamater): Davenport, Ia., 12, Chicago, Ill., 16—indefinite.
DESLYS, GABY (Messrs. Shubert): New York city Feb. 6—indefinite.
DILLON AND KING MUSICAL COMEDY: Oakland, Cal.—indefinite.
ELTINGE, JULIAN (A. H. Woods): Baltimore, Md., 3-8.
FORTY-FIVE MINUTES FROM BROADWAY: Ballinger, Tex., 5, San Angelo 6, Colorado 7, Big Springs 8, Midland 10, Pecos 11, Carlsbad, N. Mex., 12, Roswell 13, Tulia, Tex., 14, Plainview 15, Amarillo 17, Childress 18, Quanah 19.
FOY, EDDIE (Werba and Luescher): Little Rock, Ark., 4, 5, Pine Bluff 6, Texarkana 7, Shreveport, La., 8, Monroe 9, Jackson, Miss., 10, Yazoo City 11, Memphis, Tenn., 12, 13, Paducah, Ky., 14, Evansville, Ind., 15.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Boston, Mass., 3-15.
GIRL AT THE GATE (Harry Askin): Logansport, Ind., 7, Decatur, Ill., 8, St. Louis, Mo., 9-15.
GIRL FROM TOKIO: Edmonton, Alta., Can., 6-8, Saskatoon, Sask., 10, 11, Prince Albert 12, 13, Regina 14, 15.
GIRL OF MY DREAMS (Jos. M. Gaites): Plattsburg, N. Y., 7, Barre, Vt., 8.
GORDON, KITTY (Jos. M. Gaites): Urbana, Ill., 14, Logansport, Ind., 19.
GYPSY LOVE (A. H. Woods): Portland, Ore., 2-8.
HANKY-PANKY (Lew Fields): Cincinnati, O., 3-8.
HAPPY HOOLIGAN (Gus Hill): St. Louis, Mo., 2-8, Alton, Ill., 9, Indianapolis, Ind., 10-16, Pittsburgh, Pa., 17-22.
HEART BREAKERS (Mort H. Singer): Ft. Wayne, Ind., 9, Londonville, O., 10, Coshocton 11, New Philadelphia 12, Akron 13, Warren 14, Erie, Pa., 15, Niagara Falls, N. Y., 17, Galt, Ont., Can., 18, Stratford 19.
HITCHCOCK, RAYMOND (Cohan and Harris): Toronto, Can., 3-8, Kingston, Ont., 12.
HOFFMAN, GERTRUDE (Messrs. Shubert): Baltimore, Md., 3-8.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
JUVENILE BOSTONIANS: Moose Jaw, Sask., Can., 3-8.
KOLB AND DILL: San Francisco, Cal., Feb. 24—indefinite.
LEWIS, DAVE (Rowland and Clifford): Birmingham, Ala., 3-8, New Orleans, La., 9-15.
LITTLE BOY BLUE (Henry W. Savage): Pittsburgh, Pa., 3-8, Connellsville 10, Johnstown 11, Altoona 12, Cumberland, Md., 13, Clarksburg, W. Va., 14, Parkersburg 15.
MADAME SHERRY (Woods, Frazee and Lederer): Chicago, Ill., Feb. 16-March 15.
MAN WITH THREE WIVES (Messrs. Shubert): New York city Jan. 23—indefinite.
McFADDEN'S FLATS: Pittsburgh, Pa., 3-8.
MERRY COUNTESS (Messrs. Shubert): Philadelphia, Pa., 3-15.
MERRY WIDOW (Henry W. Savage): Ogden, U., 5, Salt Lake City 6, 7, Los Angeles, Cal., 9-15.
METROPOLITAN GRAND OPERA (Guilio Gatti-Casazza): New York city Nov. 11—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Hammond, Ind., 9.
MODERN EVE (Eastern: Mort H. Singer): Oklahoma City, Okla., 7, 8, Guthrie 9, Enid 10, Wichita, Kan., 11, Arkansas City 12, Bartlesville, Okla., 13, Tulsa 14, Muskogee 15-23.

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MODERN EVE (Western): Mort H. Singer): Ft. William, Ont., 6-8. International Falls, Minn., 9. Eveleth 10. Stillwater 12. Faribault 13. Decorah, Ia., 14. Richland Center, Wis., 15.

MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 28—indefinite.

MUTT AND JEFF (Co. A: Gus Hill): Salem, Ore., 5. Portland 6-8. Aberdeen, Wash., 10. Olympia 11. Tacoma 12. Seattle 13-15. Everett 16. Bellingham 17. Westminster, B. C., Can., 18. Nanaimo 19.

MUTT AND JEFF (Co. B: Gus Hill): Beloit, Wis., 5. Belvidere, Ill., 6. Rockford 7. Aurora 8. Joliet 9. Bloomington 10. Streator 11. Ottawa 12. Clinton 13. Moline 14. Rock Island 15. Davenport, Ia., 16. Muscatine 17. Burlington 18. Ottumwa 19.

MUTT AND JEFF (Co. C: Gus Hill): Johnstown, Pa., 5. Look Haven 6. Sunbury 7. Bloomsburg 8. Williamsport 10. Towanda 11. Mauch Chunk 12. Freeland 13. Shenandoah 14. Mahanoy City 15. Ashland 17. Mt. Carmel 18. Reading 19.

MUTT AND JEFF (Co. D: Gus Hill): Columbus, O., 5-8. Youngstown 10-16. Cleveland 17-22.

MUTT AND JEFF (Co. E: Gus Hill): Boise, Ida., 5. 6. Weiser 7. Baker City, Ore., 8. Pendleton 9. Waitsburg, Wash., 10. Dayton 11. Walla Walla 12. The Dalles, Ore., 13. Hood River 14. Woodburn 15. Astoria 16. Kelso, Wash., 17. Hoquiam 18. Elma 19.

NAUGHTY MARIETTA (A. S. Mittenthal): Los Angeles, Cal., Feb. 24-March 8.

NEW LYRICS (Lieber-Bratton Co.): Albany, Ga., 5. Thomasville 6. Americus 7. Columbus 8. Eufaula, Ala., 10. Richland 11. Montgomery 12. Selma 13. West Blocton 14. Tuscaloosa 15. Talladega 16. Anniston 17. Gadsden 19.

NEW LYRICS (Eastern: Lieber-Bratton Co.): Memphis, Tenn., 2-8. Birmingham, Ala., 10-15. Atlanta, Ga., 17-22.

OH, OH, DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.

PASSING SHOW OF 1913 (Messrs. Shubert): Chicago, Ill., Jan. 19-March 22.

PINK LADY (Klaw and Erlanger): Peoria, Ill., 5. Urbana 7. Logansport, Ind., 14.

PINK LADY (Klaw and Erlanger): Washington, D. C., 2-8. Boston, Mass., 10-29.

PRINCE OF PILSEN (Henry W. Savage): Los Angeles, Cal., 2-8. Bakersfield 9. Coalinga 10. Fresno 11. Stockton 12. Monterey 13. San Jose 14. Sacramento 15. San Francisco 16-29.

PURPLE ROAD (Jos. M. Gaites): Atlantic City, N. J., 17.

QUAKER GIRL (Co. A: H. B. Harris, Inc.): Cincinnati, O., 2-8. Louisville, Ky., 9-15. Columbus, O., 16-22.

QUAKER GIRL (Co. B: H. B. Harris, Inc.): Milwaukee, Wis., 2-8. Aurora, Ill., 9. Joliet 10. South Bend, Ind., 11. Kalamazoo, Mich., 12. Grand Rapids 13-15.

RED PETTICOAT (Messrs. Shubert): Chicago, Ill., 2-15.

RED ROSE (John C. Fisher): San Antonio, Tex., 5-7. Galveston 8. Houston 10. Beaumont 11. Port Arthur 12. Lake Charles, La., 13. Jennings 14. La Fayette 15. New Orleans 17-22.

RING, BLANCHE (Frederic McKay): Roanoke, Va., 5. Richmond 6. Parkersburg, W. Va., 7. Charleston 8. Pittsburgh, Pa., 10-15.

ROBIN HOOD (Daniel V. Arthur): Youngstown, O., 5. Akron 6. Zanesville 7. Wheeling, W. Va., 8. Cleveland, O., 10-15.

ROSE MAID (Co. A: Werba and Luescher): Rockford, Ill., 5. Madison, Wis., 6. La Crosse 7. Winona, Minn., 8. Mankato 9. Mason City, Ia., 10. Waterloo 11. Dubuque 12. Clinton 13. Cedar Rapids 14. Ottumwa 15. Rock Island, Ill., 16. Davenport, Ia., 17. Galesburg, Ill., 18. Burlington 19.

ROSE MAID (Co. B: Werba and Luescher): New Castle, Pa., 5. Alliance, O., 6. Lorain 7. Sandusky 8. Elyria 10. Mansfield 11. Tiffin 12. Findlay 13. Piqua 14. Lima 15. Middletown 19.

ROSE MAID (Co. C: Werba and Luescher): Walla Walla, Wash., 5. Lewiston, Ida., 6. Spokane, Wash., 7-9. Wallace, Ida., 10. Missoula, Mont., 11. Anaconda 12. Butte 13. Helena 14. Great Falls 15. Calgary, Alberta, Can., 17-19.

SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.

SEVEN HOURS IN NEW YORK (Messrs. Wee and Lambert): Frankfort, Ind., 7. Huntington 12.

SHELMAN, JOSEPH: Rutland, Vt. 13.

SIDNEY, GEORGE (A. W. Herman): Lancaster, O., 5. Zanesville 6. Cambridge 7. Newark 8. Kenton 11. Van Wert 12. Defiance 13. Hicksville 14. Chicago, Ill., 16-22.

SPRING MAID (Co. B: Werba and Luescher): Jacksonville, Ill., 5. Urbana 6. Mattoon 7. Paris 8. Bloomington, Ind., 10. Washington 11. Bedford 12. Seymour 13. Connersville 14. New Castle 15. Elwood 17. Tipton 18. Frankfort 19.

SPRING MAID (Co. C: Werba and Luescher): Winston-Salem, N. C., 5. Greensboro 6. Danville, Va., 7. Lynchburg 8. Roanoke 10. Charlottesville 11. Covington 12. Charleston, W. Va., 13. Huntington 14. Portsmouth, O., 15. Maysville, Ky., 17. Paris 18. Frankfort 19.

SUN DODGERS (Lew Fields): Kansas City, Mo., 2-8.

SUNNY SOUTH (J. C. Rockwell): Sioux Falls, Minn., 5. Springfield 6. St. Peter 7. Mankato 8. Waseca 10. Rochester 11. Pine Island 12. Chatfield 13. St. Charles 14. Winona 15. Lake City 17. River Falls, Wis., 18. Ellsworth 19.

SURATT, VALESKA (Messrs. Shubert): San Antonio, Tex., 9, 10.

SWEETEST GIRL IN PARIS: Zanesville, O., 5.

TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—indefinite.

UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.

WARD AND VOKES (Stair and Nicolai): Kansas City, Mo., 2-8.

WEBER AND FIELDS: Pine Bluff, Ark., 5. Little Rock 6. Memphis, Tenn., 7-9.

WHEN DREAMS COME TRUE (Philip Bartholomae): Cleveland, O., 2-8.

WINNING WIDOW (Max Spiegel's): Angola, Ind., 5. Akron, O., 10-12.

WINK, WOMAN AND SONG (Jos. Lehman): New Philadelphia, O., 5. Coshocton 6. Tiffin 7. Findlay 8.

ZIEGFELD'S FOLLIES (Florenz Ziegfeld): Chicago, Ill., March 3—indefinite.

MINSTRELS

DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.

EVANS, GEORGE, HONEY BOY (Daniel Shea): Richmond, Va., 4, 5. Petersburg 6. Henderson, N. C., 7. Fayetteville, S. C., 8. Columbia 10. Sumter 11. Charleston 12. Savannah, Ga., 13. Brunswick 14. Jacksonville, Fla., 15, 16. St. Augustine 17. Palatka 18. Daytona 19.

FIELD, AL. G. (Edward Conard): Muskogee, Okla., 5. Vinita 6. Pittsburg, Kan., 7. Parsons 8. Tulsa, Okla., 10. Oklahoma City 11, 12.

GEORGIA TROUBADOURS (Wm. McCabe): Conway, Mo., 5. Marshfield 6. Ash Grove 7. Everton 8.

GUY BROTHERS: West Chester, Pa., 5. O'BRIEN, NEIL: Galveston, Tex., 5. Houston 6, 7. San Antonio 8, 9.

PRIMROSE AND DOCKSTADER: Brooklyn, N. Y., 3-8. Hartford, Conn., 10.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: Baltimore, Md., 3-8. Washington, D. C., 10-15.

AMERICAN BEAUTIES (Ed. E. Daley): Providence, R. I., 3-8. Boston, Mass., 10-15.

BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Philadelphia, Pa., 3-8. New York city 10-22.

BEHMAN (Jack Singer): Toledo, O., 2-8. Chicago, Ill., 9-15.

BEN WELCH'S (Jacob Lieberman): Newark, N. J., 3-8. Philadelphia, Pa., 10-15.

BON TONS (Jesse Burns): Chicago, Ill., 9-15.

BOWERY (Geo. H. Harris): Kansas City, Mo., 2-5. Omaha, Neb., 9-15.

COLLEGE GIRLS (Max Spiegel's): Cincinnati, O., 2-8. Louisville, Ky., 9-15.

COLUMBIA (Frank Burns): Louisville, Ky., 2-8. St. Louis, Mo., 9-15.

CRACKER JACKS (Bob Manchester): Chicago, Ill., 2-8. Detroit, Mich., 9-15.

DAZZLERS (Chas. B. Arnold): Rochester, N. Y., 3-8. Syracuse 10-12. Utica 13-15.

DINKINS STOCK (Sol. Meyers): New Orleans, La.—indefinite.

DREAMLANDS (Dave Marion): Detroit, Mich., 2-8. Toronto, Can., 10-15.

GAIETY GIRLS: Albany, N. Y., 3-5. Worcester, Mass., 6-8. Boston 10-15.

GAY MASQUERADERS (M. Messing): Omaha, Neb., 2-8.

GINGER GIRLS (Manny Rosenthal): Montreal, Can., 3-8. Albany, N. Y., 10-12. Worcester, Mass., 13-15.

GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Bridgeport, Conn., 6-8. Providence, R. I., 10-15.

GIRLS FROM HAPPYLAND (Lou Hurtig): New York city 2-15.

GOLDEN CROOKS (James Fulton): Toronto, Can., 3-8. Buffalo, N. Y., 10-15.

HARRY HASTINGS: New York city 24-March 8. Bridgeport, Conn., 13-15.

JOLLY FOLLIES (Al. Rich): Syracuse, N. Y., 3-5. Utica 6-8. Montreal, Can., 10-15.

KNICKERBOCKERS (Louis Robie): New York city 3-8. Paterson, N. J., 10-12. Hoboken 13-15.

LOVE MAKERS (Sam Howe): Brooklyn, N. Y., 3-8. New York city 10-15.

MERRY-GO-ROUNDERS (Lieber-Bratton Co.): Pittsburgh, Pa., 3-8. Cleveland, O., 10-15.

MERRY WHIRL (Louis Epstein): Philadelphia, Pa., 3-8. Baltimore, Md., 10-15.

MIDNIGHT MAIDENS (W. S. Clark): Cleveland, O., 3-8. Toledo 10-15.

MOLLIE WILLIAMS (Phil Isaacs): Buffalo, N. Y., 3-8. Rochester 10-15.

QUEENS OF PARIS (Joseph Howard): Hoboken, N. J., 3-8. Paterson 6-8. Newark 10-15.

ROBINSON'S CRUSOE GIRLS (Sam Robinson): Springfield, Mass., 3-5. Albany, N. Y., 6-8. Brooklyn 10-15.

ROSE SYDELL (W. S. Campbell): Chicago, Ill., 2-8. Cincinnati, O., 9-15.

RUNAWAY GIRLS (Peter S. Clark): Washington, D. C., 3-8. Pittsburgh, Pa., 10-15.

SOCIAL MAIDS (Robt. Cohn): Brooklyn, N. Y., 3-8. Hoboken, N. J., 10-12. Paterson 13-15.

STAR AND GARTER (Dave Rose): Boston, Mass., 3-8. New York city 10-15.

TAXI GIRLS (Louis Hurtig): New York city 3-8. Brooklyn, N. Y., 10-15.

TROCADEROS (Frank Pierce): Paterson, N. J., 3-5. Hoboken 6-8. Philadelphia, Pa., 10-15.

WINNING WIDOWS (Jacob Goldenberg): Boston, Mass., 3-8. Springfield 10-12. Albany, N. Y., 13-15.

WORLD OF PLEASURE (Dave Gordon): St. Louis, Mo., 2-8. Kansas City 9-15.

BURLESQUE-WESTERN WHEEL

AMERICANS (Eddie Miner): Newark, N. J., 3-5. Paterson 10-12. Scranton, Pa., 13-15.

AUTO GIRLS (Teddy Simonds): Toronto, Can., 3-8. Buffalo, N. Y., 10-15.

BIG REVIEW (Henry P. Dixon): Boston, Mass., 3-15.

BOHEMIANS (Al. Lubin): Milwaukee, Wis., 2-8. Minneapolis, Minn., 9-15.

CENTURY GIRLS (Walter Greaves): Baltimore, Md., 3-8. Washington, D. C., 10-15.

CHERRY BLOSSOMS (Max Armstrong): New York city 3-8. Brooklyn, N. Y., 10-15.

DAFFYDILS (Arthur Muller): Harrisburg, Pa., 5. Altoona 6. Johnstown 7. McKeesport 8. Cleveland, O., 10-15.

DANDY GIRLS (Charles F. Cromwell): Philadelphia, Pa., 3-8. Baltimore, Md., 10-15.

DANTE'S DAUGHTERS (Chas. Taylor): Louisville, Ky., 2-8. Indianapolis, Ind., 9-15.

FOLLIES OF THE DAY (Barney Gerard): Washington, D. C., 3-8. Allentown, Pa., 10. Reading 11. Harrisburg 12. Altoona 13. Johnstown 14. McKeesport 15.

GAY WIDOWS (Louis Oberworth): Boston, Mass., 24-March 8. New York city 10-15.

GIRLS FROM JOYLAND (Sim Williams): St. Louis, Mo., 2-8. Louisville, Ky., 9-15.

GIRLS FROM MISSOURI (L. Talbot): Paterson, N. J., 3-5. Scranton, Pa., 6-8. Philadelphia 10-15.

GIRLS FROM RENO (James Madison): Omaha, Neb., 2-8. Kansas City, Mo., 9-15.

HIGH LIFE IN BURLESQUE (Chas. Falke): Detroit, Mich., 2-8. Toronto, Can., 10-15.

JARDIN DE PARIS (Lee Stevens): Minneapolis, Minn., 2-8. St. Paul, 9-15.

LADY BUCCANEERS (H. H. Stroubie): Indianapolis, Ind., 2-8. Chicago, Ill., 9-15.

MERRY MAIDENS (Edw. Schaefer): Chicago, Ill., 2-8. Detroit, Mich., 9-15.

MISS NEW YORK, JR. (W. F. Hennessy): Brooklyn, N. Y., 3-8. New York city 10-15.

MONTE CARLO GIRLS (Tom Sullivan): Kansas City, Mo., 2-8. St. Louis 9-15.

MOULIN ROUGE: New York city 3-8. Philadelphia, Pa., 10-15.

ORIENTALS (W. Cameron): Omaha, Neb., 9-15.

PACEMAKERS (E. B. Patton): Buffalo, N. Y., 3-5. Scranton, Pa., 10-12. Paterson, N. J., 13-15.

QUEENS OF THE FOLIES BERGERE (Cunniban and Shannon): Chicago, Ill., 3-8. Milwaukee, Wis., 9-15.

ROSE BUDS (Lew Livingston): Brooklyn, N. Y., 3-8. Newark, N. J., 10-15.

STARS OF STAGELAND (Wm. Dunn): Scranton, Pa., 3-5, Paterson, N. J., 6-8, New York city 10-15.

TIGER LILIES (James Weedon): New York city, 3-8. Boston, Mass., 10-22.

WATSON'S (Dan Guggenheim): Cincinnati, O., 3-8. Chicago, Ill., 9-15.

WHIRL OF MIRTH (Robt. Gordon): Philadelphia, Pa., 3-8. Brooklyn, N. Y., 10-15.

YANKEE DOODLE GIRLS (Alex. Gorman): Cleveland, O., 3-8. Cincinnati 9-15.

ZALLAH'S OWN (Harry Thompson): St. Paul, Minn., 2-8.

MOTION PICTURES

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): New York city—indefinite.

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): London, Eng.—indefinite.

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Portland, Ore.—indefinite.

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Honolulu, Hawaii.—indefinite.

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Sydney, Australia—indefinite.

HELEN GARDNER'S CLEOPATRA: Baltimore, Md., 17-22.

KINEMACOLOR PANAMA CANAL AND BALKAN WAR: New York city Dec. 30—indefinite.

MIRACLE, THE (A. H. Woods): Boston, Mass., 24-March 8.

MIRACLE, THE (A. H. Woods): New York city—indefinite.

RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: New York city—indefinite.

RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: St. Louis, Mo., 2-29.

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH: Endicott, Wash., 5. Pullman 6. Oakesdale 7. Loon Lake 8. Spokane 10. Hartline 11, 12. Bridgeport 13. Mansfield 14. Snohomish 17. Fernsdale 18. Blaine 19.

DRESSLER, MARIE: Newark, N. J., 3-8.

LAUDER, HARRY (William Morris): Augusta, Ga., 5. Charleston, S. C., 6. Jacksonville, Fla., 7. Savannah, Ga., 8.

POWERS, HYPNOTIST (Frank J. Powers): Tampa, Fla., 3-8.

ROUCLERE, HARRY AND MILDRED (Frederick Hallen): Savannah, Ga., 5, 6. Aiken, S. C., 7, 8. Charleston 10. Jacksonville, Fla., 11-15.

RUSSELL, LILLIAN: New York city 3-8. Hartford, Conn., 14, 15.

ST. DENIS, RUTH: New York city March 11—indefinite.

THURSTON (Jack Jones): Atlanta, Ga., 3-8. Nashville, Tenn., 10-15. Memphis 16-22.

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MOTION PICTURES

COMMENT AND SUGGESTION

EDWIN AUGUST,
To Join Vitagraph Company.

STAGE stars and motion picture stars cannot revolve in the same orbit, according to a recent editorial in the New York *Review* that is more novel than plausible. Players must be one thing or the other, and if ill fortune makes them stars falling from the theatrical firmament, then is the time to join the lesser lights down below—in the realm of films. But having done so they need never expect to return. Their luster is irreparably dimmed, and all that remains is to make the best of misfortune. This we gather from the *Review's* frightened little warning to players, that is also a warning to authors owning big plays, not to sell the moving picture rights to their properties. If they do there will be trouble. We have the *Review's* word for it.

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The editorial opens with these startling bits of information: "Leading theatrical managers are aroused over the increasing activities of moving picture manufacturers, which they consider a menace to their legitimate interests. Strenuous efforts are being made by certain film makers to secure moving pictures of prominent dramatic and musical stars in popular plays. Numbers of stars have succumbed to the temptation to pose for moving pictures. Authors of plays have given film makers the rights, for a valuable consideration, to make a firm stand against this encroachment in the future. When a manager devotes his time, energies, and money to making a star, or producing a play, he very naturally does not like to see a film maker step in and cheapen, if not destroy, the value of his property. Stars who pose for moving pictures in the future are likely to find that managers no longer consider their services of any value upon the legitimate stage, and authors owning big plays who sell the moving picture rights to their properties are quite certain to be sued for damages by the producing manager who owns the playing rights to the work." A little further on we read: "A prominent manager said recently that the actor who goes into moving pictures loses his value for the dramatic stage, and in the case of a star the loss of prestige is irreparable. . . . The time for a star to pose for moving pictures is when he has retired from the stage."

Let us hope that the editor of the *Review* has been thoughtful enough to send marked copies to Mrs. Fiske, Maude Adams, Ethel Barrymore, E. H. Sothern, and Julia Marlowe, for report places these names among those of stars who contemplate making the fatal mistake. They should be warned in time. How pitiful would be the grief of these players were they to pose for pictures and awake the following morning to find their reputations "irreparably" shattered—the work of years gone for naught. Imagine their chagrin at waiting humbly in office ante-rooms only to be told that "managers no longer consider their services of any value upon the legitimate stage." Surely they must be warned before it is too late. If only the *Review's* editorial had been published sooner several sad fatalities among reputations might have been avoided. Sarah Bernhardt might have gone down in history as a great actress instead of a mere player in films; Mounet-Sully, too, might have been spared for the legitimate stage; James K. Hackett, no doubt, would have hesitated before placing himself in "irreparable" disfavor with theatrical audiences; the name of Rose Coghlan would not be forever associated with the screen—but why lengthen the depressing list? Even if a trifle tardy, the *Review* has done its duty by sounding a thundering note of warning that those who are wavering on the brink may save themselves.

* * * *

At this writing wrangling about a motion picture theater ordinance for New York continues, with no more prospect of action than existed a month ago. Four weeks have passed since the Houston Street Hippodrome fire made apparent the need for the ordinance presented by Alderman Ralph Folks, or one similar to it. Fire Commissioner Johnson and others equally familiar with conditions admitted that unnecessary dangers existed in approximately eight hundred motion picture houses in New York. The Folks bill was devised to overcome these dangers, and, no doubt, it would have become a law before this, save for the opposition of Canon Chase and his supporters. The impracticability of a censorship amendment such as they urge has been pointed out time and again, yet the men who are obstructing legislation remain obstinately at the old stand. The arguments are tiresome, they reveal nothing new, and the longer they are continued the greater the chance for a tragedy that should be on the conscience of every man concerned in preventing the passage of needed legislation. It is time Canon Chase listened to reason.

MARGUERITE SNOW AND JAMES CRUZE,
Thanhouser Players in First California Picture, "When Dreams Come True."

Frank C. Bangs, N. Y.
EDWARD BOULDEN,
Character Actor with Edison.

* * * *

Whether or not the pictorial versions of literary masterpieces so prevalent these days will tend to plant a love for literature where it did not exist before is an interesting question not easily answered. What would Thackeray think of the film production of "Vanity Fair," or Charles Reade of "It Is Never Too Late to Mend" prepared for two reels of pictures? To the lover of the classics the thought of such works being popularized into photodramas with a "punch" is apt to be distasteful. He thinks, and often justly, that the author's work is trimmed down to a bare skeleton on which to hang a famous title and drape the enticements of a photoplay. The individual personality, the characterisation, the descriptive matter that make a Thackeray or a Charles Reade are lacking, and the spectator is being offered a work of art robbed of its essentials. Inevitably there is much truth in this; none the less the rudiments of great works are being carried to minds they would not otherwise reach. At the very least it is wholesome entertainment; at the best it will excite a desire to get a first-hand knowledge of the books from which the photoplays are prepared. When the adaptation of a famous book is exhibited in a small town some wide-awake librarian might compile suggestive statistics, showing an increased demand for the original work, if any.

THE FILM MAN.

AUGUST WITH VITAGRAPH

While A. E. Smith, of the Vitagraph Company, was in Los Angeles, Cal., recently, he made arrangements with Edwin August to appear exclusively in Vitagraph pictures. Mr. August will leave the Powers Company and join the Vitagraph forces at an early date. It is probable that he will revive the "gentleman thief" series that added to his popularity in Edison releases three years ago. As an accomplished actor in Biograph, Edison, and Lubin productions Mr. August developed a large following among patrons of pictures.

"MESSAGE IN THE COCOANUT," MAJESTIC.
Recent Production by Majestic Company.

WILLIAM HUMPHREY AND JULIA SWAYNE GORDON,
Appearing in Vitagraph Picture, "Red and White Roses."

FIRST DANISH PICTURES

Remarkable Films Produced in Copenhagen Are Brought to this Country

LOS ANGELES (*Special*).—The Photoplayers, following close upon their inaugural fete as an organization, have engaged the Wright building in the heart of the best business section for permanent club quarters and have taken possession. The club will occupy all the building save the ground floor and will remain in the handsome and extremely comfortable quarters until a new sky scraper, already planned by a property owner, is erected with quarters in the upper floors for The Photoplayers.

The first Danish films ever produced are arriving in this country via the San Francisco customs. Richard Nathansohn, of Los Angeles, has secured the sole right of handling the films in the United States and Canada, and will have headquarters here. The films, produced by a strong corporation at Copenhagen, are striking in their art and human theme. Two have been shown privately in this city and both are as fascinating as the perusal of an intensely interesting novel, the producers having played all the scenes in the features, instead of sacrificing art by substituting sub-titles. The photography is of highest type, the night effects, taken during the midnight sun never having been equalled in America, according to all critics present. In the cast of the company performing the plays were Nicolai Neliendam and Berthe Forchammer, leads from the Royal Theater, Copenhagen, who performed for the film by special permission of the crown. Other noted actors were Axel Strom, Fru Appelby, Sonja Brasky, Fru Boserup and M. Rosenberg.

Mr. Nathansohn is preparing to make regular releases of the features, when his shelf-stock is complete.

The Edison studio at beautiful Long Beach, now has two companies. James Gordon has been given direction of the new corps.

Tony Sullivan's gentle voice oft is heard at the Biograph studio, where that third film is being turned out in addition to the split-reel and usual drama. Judging from the rumors which have leaked past the censor at that studio, Mr. Sullivan is making very good.

While all of our New York managerial visitors have departed for home, the colony is cheered by the announcement that Mr. Selig soon will be in our midst. The congenial owner always is a most welcome visitor here.

The newspapers and interested parties are enjoying a battle royal over the bill proposing a state censor board. Recent developments point to the success of the bill. Municipal censorship in California has proven much less severe than that of New York and other states to date, and the picturehouse proprietors seem to welcome the proposition of a state board. The film exchanges still are among the protestants.

The writer would not advise a further influx of Eastern actors who propose coming to California without definite positions in full view. Leading people of high talent for film work are needed now and then, but the ordinary grist and the bits are innumerable here. It would be better to correspond with managers here before making the trip under such circumstances.

W. E. WING.

OHIO STATE RIGHTS

The Puritan Special Features Company has sold to R. L. Castor, of Mission and Wonderland theaters, Shelby, O., the exclusive state rights to Quincy Adams Sawyer for a term of three years.

HANDSOME ART SUPPLEMENT

Attention is called to the art supplement of Marion Leonard in this issue. This is the beginning of an extensive advertising campaign by the Marion Leonard Picture Players, featuring this remarkably versatile young actress, whose work is attracting more attention every day. THE DRAMATIC MIRROR is one of two publications selected to carry this handsome lithograph.

INAUGURATION PICTURES

Eight Film Concerns Record Inaugural Events in Washington

Americans will see this year for the first time moving picture of the administration of the oath to the President of the United States.

The strict rules which have hitherto limited occupation of the "battery stand" facing the inaugural platform to photographers representing large newspapers were suspended by the Congressional Inaugural Committee, and an addition was built at each end of the platform to accommodate operators from eight motion picture concerns.

The concession to the motion picture men was made on the recommendation of Supt. James D. Preston, of the Senate press gallery, after conferences with members of the committee.

FLORENCE BARKER DEAD

Florence Barker, for a number of years one of the most popular and gifted actresses in the motion picture field, died of pneumonia in a hospital in Los Angeles, Cal., Feb. 15. She was taken ill early in February. Her body will be brought East for burial.

During her career in pictures Miss Barker made a host of friends, and by reason of her exceptional abilities was in constant demand as a leading woman, both in this country and abroad. She had the honor of being among the few American actresses to play leads with foreign companies. As a member of the Biograph, Pathe Freres, and Powers companies her work was of conspicuous merit. Prior to her fatal illness she was leading woman with the Western Majestic company.

JUSTICE RESERVES DECISION

Supreme Court Justice Lehman has reserved decision on the application of Richard A. Rowland for a permanent injunction restraining the directors of the General Film Company from dividing a surplus of $211,116.03, and pending a decision the temporary injunction secured by Mr. Rowland, who owns 460 shares of the preferred stock, remains in effect. The case was argued before Justice Lehman Feb. 25.

LOTTIE BRISCOE, ARTHUR JOHNSON, AND CHARLES BRANDT
In Lubin Film, "Dr. Maxwell's Experiment."

WITH THE FILM MEN

Mr. Wright, of the Kalem Company, is enthusing over a new picture which the company is producing. The story features Alice Joyce, and in order to obtain the proper atmosphere Lady Duff Gordon, whose business name is Lucille, loaned several gowns which were worn by living models from her establishment.

C. Lang Cobb, don't let us forget him. Just received a card from him reporting big business for the pictures he represents.

Had an interesting talk with F. A. Powers a few days ago. It was interesting because he talked a great deal, but after I had left I found he had told me nothing. However, from other sources I learn that there will be an announcement very shortly which will be of great interest.

A. Warner is on a Western trip which is liable to take several weeks. He is visiting all Warner exchanges and expects to open at least two more.

Isador Bernstein has just returned from a flying trip. He reports that he used up five mileage books and sold a print of the Marion Leonard picture at every stop; five stops, five prints sold.

The Helen Gardner Picture Players are making ready for a new picture to be taken very shortly. Charles L. Gaskill is busy superintending the erection of a new studio.

Received a letter from Omar F. Doud, of the American Company, which would indicate that he is once more handling the publicity from Chicago.

Harold M. Shaw, who has been in Tampa, Fla., for a couple of months directing wild animal pictures with Bonavita as a special feature, returned to New York Saturday evening none the worse for his experience. His Screen Club friends were glad to find that Harold had not been dismembered.

Tom Moore has taken the Majestic Theater, Washington, D. C., for inauguration week and will show the Marion Leonard pictures. The whole front of the theater will be covered with Leonard paper and promises to be one of the biggest displays in the city.

F. J. B.

EXPECT 10,000 PEOPLE

Some Startling Surprises Are Being Prepared for the Screen Club Ball in April

The first public function of the Screen Club has been set for Saturday evening, April 19, when that organization will give a ball at Terrace Garden, Lexington Avenue and 58th Street, New York City. That this event will make history in the social end of motion pictures is already conceded and it is estimated that fully 10,000 people, members of the club, their friends and admirers will be on hand to make this event a most noteworthy one.

Under the direction of an able entertainment committee, preparations are fully under way to uncover some novelties in the matter of surprises which will be startling. William Robert Daly and Herbert Brenon are in charge of this committee.

A unique, and probably the most elaborate souvenir which has ever been gotten up for an affair of this kind, is being prepared and compiled by Joe Farnham. This will be a souvenir book containing a history of the motion picture industry and its growth, the history of the Screen Club from its inception, photos of the leading players of the industry, literary efforts of the club members, etc. It is to be a handsome volume of more than 100 pages, bound in a flexible suede leather cover, embossed with the club crest in colors.

The advertising in this programme will be in the hands of Mr. Farnham, and he announces that loyal friends of the Screen Club are sending their copy to him in good style, but there are still some delinquents. Mr. Farnham is to be found at 133 West 44th Street and that address will be the headquarters for the Screen Club Ball Programme Committee.

HEARINGS ARE RESUMED

William Fox, owner of many theaters and president of the Greater New York Film Rental Company, was the chief witness at the hearings in the Federal suit against the Motion Picture Patents Company, resumed at the Hotel McAlpin, last Thursday, with Edward N. Hacker as special examiner. Attorney Edward P. Grosvenor and Joseph R. Darling, special agent of the Department of Justice, represented the Government. Mr. Fox testified at length, to the effect that the defendants had brought pressure to bear in the effort to induce him to sell his business.

A. H. Sawyer, manager of the sales department of the Kinemacolor Company of America, was the first witness called on Friday. He told of the experiences of the company he represented with the Patents Company. William H. Swanson, secretary of the Universal Film Manufacturing Company, was recalled to the stand.

KENNEDY IN SMASH-UP

A. M. Kennedy, general manager of the Universal Film Company, his wife, and Robert Stevens, also connected with the Universal Company, narrowly escaped injury in an automobile collision in Los Angeles, Cal., on the night of Feb. 24.

Mr. Kennedy's car was driven by a chauffeur whom he employed that day for the first time, believing him to be a careful driver. After colliding with another automobile Mr. Kennedy's machine skidded into a lunch wagon. The car was considerably damaged but no one was injured.

NEW MUTUAL COMPANY

The Mutual programme will be increased on March 10 by the addition of a new brand of pictures called Excelsior. A Cadet's Honor is the name of the initial release.

GENERAL FILM ACTIVITIES

Company Never Was Stronger, Says President Dyer, and Progress is Steady

Automobiles for the night "pick up" of films from theaters using its service is the latest innovation at the New York exchanges of the General Film Company. The plan, which has been in effect about a week, has been pronounced a complete success by both exchanges and exhibitors.

A more certain and expeditious method of collecting films was found necessary when four of the old branches were consolidated into two large and complete branches at 440 Fourth Avenue and 71 West Twenty-third Street. The Fourth Avenue office is now under the aggressive and competent management of I. Van Ronkel, formerly in charge of one of the branches in Chicago. The destinies of the Twenty-third Street exchange, which occupies the entire 19th floor of the Masonic Building, are being guided by A. S. Kane and R. Etris, both of whom are experienced and well-known in the field.

The consolidation of the four exchanges has not resulted in any decrease in the number of films handled. On the contrary, the supply is larger than ever. It was deemed advisable, for the sake of giving better service to exhibitors, to decrease the number of exchanges to three in all for the Metropolitan territory. The third is located at 260 West Forty-second Street, with D. Bernstein as manager.

When approached the other day for a statement concerning the present status of the General Film Company, Frank L. Dyer, its president, said:

"There never was a time in its history when the General Film Company was stronger, and in a better condition financially than at present. When one remembers that the ten largest manufacturers in motion picture industry consider the General Film Company the principal channel through which their productions find their way to theaters and the general public, and always have so considered it, and when is added to that consideration the fact that the same manufacturers are backing the General Film Company with their influence and capital, there can be little doubt of the future of the organization.

"The wisdom of the recent changes in the personnel of our company has been proven by the harmonious way in which everybody is working together for the betterment of the business. The new branch managers in various important cities are making friends and adding new accounts daily. The business generally is moving ahead in a way that is little short of phenomenal. As I look around and see the number of services available for exhibitors, I find it pleasant to recall that the General Film Company with its service is holding over 50 per cent. of the business of the country, with the balance divided among its numerous competitors.

"When I assumed the presidency of the General Film Company, the papers quoted me as saying that I had hung up the motto courtesy and consideration to all. That motto is still our chief aim to-day as it was then, and behind it stands the dominant idea of superior service.

"During the next few months the General Film Company will demonstrate more convincingly than ever that its service is the strongest and most desirable in the industry. All of our people are imbued with the thought of co-operation, and co-operation means progress. As to what the final outcome of such a policy will be I have no fear."

FIRST CLASS FILMS

An excellent example of the advance made by the moving picture producers in the class of photoplays presented to the public is found in the following list of Reliance offerings of the last few months: Philip Steele, Thelma, Caleb West, Guy Mannering, Men Who Dare, Don Cæsar De Bazan, Old Mamselle's Secret, The Fires of Conscience, Duty and the Man, The Open Road, The Strike Leader, The Bells, and The Man from Outside.

PAULINE CUSHMAN,
To Appear in Selig Picture.

BARRY O'NEIL,
General Director of Lubin Stock Company.

CIVIL WAR DRAMA

"Pauline Cushman, the Federal Spy," to Be Released by Selig Company

A true picture of the Civil War will be released by the Selig Polyscope Co. on March 24, in Pauline Cushman, the Federal Spy, a two-reel special of heroic proportions. The heroine of this pictorial romance was one of the most attractive personalities of the stage in her day, and when she voluntarily abandoned a great position in the esteem of the theater-going public, to endure the perils and privations of an army spy she became a potential factor in history. She is said to add greatly to a truly stirring film. The Selig production utilizes over 1,000 people in the big scenes and the picture is replete with thrilling situations, remarkable battle scenes, and dramatic climaxes.

HONOR N. A. M'S REQUEST

Members of the National Association of Manufacturers who have been interested in Thanhouser pictures of an educational order, recently requested the Thanhouser Film Corporation to turn out a picture that would show how American employers try to protect the lives of workers through expensive and ingenious safety devices.

Lloyd Lonergan wrote a story about an immigrant who found employment in the steel works and a special company, headed by Harry Benham, and under Producer Heffron's direction, was sent from New Rochelle all the way to Gary, Ind. and Lorain, Ohio—two thousand miles for a single moving picture subject. The picture, called An American in the Making, is to be released in March.

TROUBLESOME EQUINE ACTOR

Some time ago the Selig Company's Chicago studio producing staff started work on a special series of exceptional melodramas and comedies, employing in the principal role the famous white horse "Arabia." During the production of one of the pictures last week, Oscar Eagle, the director, was attempting to show the equine actor a new piece of business. "Arabia" did not approve of the suggestion and showed his displeasure by biting a good sized piece of flesh from the palm of Mr. Eagle's hand. A few days later the horse repeated this performance and bit his trainer. Now the producers are finding it difficult to secure players who will work with the dumb wonder, for fear of incurring his equine majesty's displeasure.

ANOTHER ECLECTIC FILM

Though we are inclined to feel that the theme in Madame Du Barry, an Eclectic film to be released this month, could be treated to better advantage in two reels instead of one as it is here, the picture-drama is worthy of the highest commendation for its beautiful photography and coloring, gorgeous settings, capable acting and a situation which is made dramatic and tense. In the theme, we detect the moral tone which is evident in many of the short stories which come from the pen of Balsac and De Maupassant, a tone which is not of the highest order according to our American standard—or to bring it closer home, the standard of the motion picture censorship board. Speaking of the settings, there was one scene—that of the garden—which particularly drew our attention. It is exquisitely beautiful and picturesque.

Madame Du Barry, the mistress of the King of France, is deep in a flirtation with one of the officers of the court. The officer leaves his wife at home of an evening to answer the invitation of Madame Du Barry to spend a few hours with her in her room. During the husband's absence his wife is murdered by a prowling thief. In the thief's visit to the house we are shown an innate characteristic of the French race, by the thief's action in adorning himself in the robe and hat of the master of the house. It is the finding of these articles of clothing in the woods, cast aside by the murderer in his flight, which subsequently furnishes the means for convicting the husband of the crime. He refuses to implicate his sweetheart by accounting for his whereabouts on that evening and is sentenced to death. Madame Du Barry hears of his predicament and seeks to save his life with a pardon from the king, but arrives a moment too late, just as the ax falls upon the head of the innocent man. This scene is full of suspense. It is powerfully effective. G.

"BETHLEHEM" POSITIVES SAVED

While portions of the negative print of Star of Bethlehem were lost in the recent blaze at New Rochelle, all of the large supply of positive copies in the studio at the time were saved. This means that Thanhouser Film Corporation can supply copies of the biblical feature to the exchanges when the reels in use at present are too worn for service. Bert Adler, of Thanhouser, is bringing the picture to the attention of churches throughout the country, and is anxious to help churchmen secure the reels for the Easter period. Last Christmas they replaced the customary cantatas in many churches, with marked success.

STUDIO GOSSIP

LEONA BRAMMALL, great-niece of Lillian Russell, is a bright child who is getting her first experience as an actress in Kinemacolor pictures. Already she has played many parts, her most successful being the child in The Scarlet Letter. Directors declare that she has a remarkable memory and a keen imagination.

BEVERLY BAYNE, the young ingenue of the Essanay Eastern Stock company, has returned from her two weeks' vacation spent in Minneapolis with her grandmother, Mrs. S. G. Pearl.

FRANK DAYTON, the "heavy" man of the Essanay Eastern Stock company, was injured last week by falling from a box car in the yard of the Northwestern Railroad, Chicago. Dayton was climbing up the iron rungs, which were coated with ice, and slipped and fell between the cars.

HELEN DUNBAR, in the costume of a gypsy, met with a novel experience last week. While waiting on the street for the camera man to come, a little girl asked Miss Dunbar to tell her fortune. The fortune telling was ended rather abruptly when the child's mother grabbed her away from Miss Dunbar.

BARRY O'NEIL is the general director of the Lubin Stock companies, having especially at his service what may be called the No. 1 company, which includes Ethel Clayton, Harry Myers, Mrs. George Walters, Peter Lang, Beatrice Oldfield, Marie Weirman and twenty other players. Mr. O'Neil has been with the firm nearly two years, and his able direction has made him very valuable to the Lubin Company.

G. M. ANDERSON, "Broncho Billy," since returning to the West, has made great progress in producing photoplays. When a week had elapsed after his arrival at Niles, Cal., he had turned out three Alkali Ike pictures and two Broncho Billys. It is said that Augustus Carney never was seen to better advantage than in the films just produced.

RUTH STONEHOUSE was taken ill at the Essanay Studio in Chicago last week and was removed to her home. A rash that appeared on Miss Stonehouse's arms caused fears of scarlet fever and the Board of Health considered quarantining all of the Essanay employes. The precaution was deemed unnecessary, however.

BESSIE EYTON, one of the popular leading women of the Selig's Pacific Coast studios, is the holder of several records for her ability as a swimmer. A day rarely passes when Miss Eyton does not take a practice swim at one of the beaches near Los Angeles. She is famous along the Pacific Coast for the swimming championships which she has to her credit.

LEONA BRAMMALL,
Great-Niece of Lillian Russell.

REVIEWS OF LICENSED FILMS

The Final Justice (Vitagraph, Feb. 26).—We have heard of remarkable things done with the new invention, the dictagraph, but we have yet to hear of a circumstance where a phonograph played such an important part in a man's conviction as to record his confession without his knowing it. Yet that is the situation or idea made use of here as the principal motive of the drama written by S. E. Moore and directed by Burt Angeles. Perhaps we cannot blame Mr. Angeles for the utter absurdity of the picture—and absurd it is—for he has obviously made the best of the plot as it was handed to him. But we are surprised that the Vitagraph should attempt to utilize such an idea for a picture. Only in an audience of children could it be made convincing or consistent. Carson Barrett, played by L. Rogers Lytton, has, by clever scheming, sent Lewis Hueston, played by E. K. Lincoln, to jail, in order to make clear the road to the heart and hand of Millicent Vane, enacted by Lillian Walker. A year or so after the marriage, Barrett confesses to his wife that he was responsible for sending her young sweetheart to prison. Previous to this the wife has placed a nearby phonograph in action, and this phonograph records the speech which is afterward used to clear the young man of his guilt. Barrett accidentally falls over a cliff and kills himself. The players, from Mr. Lytton down, have done more than their share to give the picture plausibility and interest, but—alas! G.

Yankee Doodle Dixie (Selig, Feb. 26).—With the prospect of their children uniting their families by marriage, the two old veterans, one a Federal and the other a Confederate, become fast friends. All goes well until the question of music arises. One plays the flute, while the other plays the fiddle. One insists on playing "Yankee Doodle," and the other "Dixie." The trouble becomes so acute that the innocent young people become involved and the engagement is broken. Love, however, finds a way out with the assistance of a diplomatic parson, and the old men are made to see, in an immensely humorous situation, the foolishness of their position. Hobart Bosworth does capital work as Colonel Grey, and William Hutchinson plays the other veteran in a pleasing manner. Eleanor Blevins enacts the role of the girl, and Robert H. Grey the boy. Al. Ernest Garcia takes the part of the parson. G.

Glimpses of Province, France (Pathe, Feb. 26).—In this picture the spectator is taken on a journey through one of the beautiful parts of France. The photography is good, and the explanatory subtitles do much to help the interest in the film. G.

The Infernal Pig (Pathe, Feb. 26).—Except that this picture is played in the spirit of comedy, it is practically the same idea which furnished the plot for a Biograph melodrama released some time ago, entitled A Misappropriated Turkey. There is no denying the humor which this half-reel picture affords, however. There is a time-worn chase, which was quite necessary under the conditions, and a climax that is anything but feeble. Pietro, on joining the mysterious Black Hand Society, is given the task of delivering a pig containing a bomb to a wealthy butcher. The bomb is fixed to explode at noon that day. Carrying the pig home, the man loses his nerve, and leaves the pig in care of his wife. He winds up in the hospital, but the thought of the bomb exploding in his home, sends him at the last moment scurrying back, only to find that it was all a joke the members had played upon him to test his loyalty. G.

The Message of the Palms (Kalem, Feb. 26).—Thanks to a new, effective idea this picture makes a comparatively strong appeal to the sentiment of the spectator. We feel that the plot has not been constructed on the best lines of technique, but the acting being vigorous and the staging good, the piece wins interest and success. The exposition is fairly good, but the action is somewhat jerky. With the property at hand, which the father owns, we cannot understand how it is that he should be brought to such a destitute condition. His girl has fallen in love with Strong, a young civil engineer, whom the father dislikes because of his purpose, which is to cut a path for a railroad through the old man's ancestral land. The principal part of the story happens in the South. The girl and boy elope and go to South America. Tom, the old slave, after years of effort to support the father, the mother having died, calls the girl back in a remarkable way. A child scribbles a message for the old negro on a palm, which is going with others to different cities for the Palm Sunday services, which reads: "Please, God, tell Lovie Carlton that Uncle Tom wants her to come home, 'cause he ain't able to take care of the Colonel Charlton no longer." This message is brought to the attention of the daughter and a reunion occurs. G.

The Gum Man (Essanay, Feb. 26).—To the care and ability of the director must we attribute principally the success of this comedy which relates the adventure of a gum salesman in a country town. The biggest laugh is derived when the various members are shown individually chewing the gum which the salesman has distributed among them. It is a unique idea this, and serves, in connection with the other fresh business which has been injected, to make the picture a big winner as a laugh getter. The players have entered into the spirit of the affair with considerable vim, and for this they are to be commended. The story is simple. Our salesman arrives at the village hotel, and is shown to his room by the pretty daughter of the proprietor, who acts as the maid. In spite of the fact that there is a rube who keeps company with this maid, our friend the salesman sees much in her to admire, and sets out to win her heart and hand. To acquire the good grace of the citizens at a public dance he distributes his gum among them, knowing that it will also serve to advertise it. The father is told of the fellow's attentions and seeks to interfere, but to no avail. Instead of improving the humor of the situation, the business of sticking the father to the chair with gum is injurious. Up to this point the play had been straight farce, and should not permit the digression. Such an incident is only fit for burlesque or travesty. G.

All on Account of a Transfer (Edison, Feb. 26).—Here we have a little comedy that is out of the ordinary, that is original in its idea and that is wholesomely funny, even though it is barely half a reel. C. Jay Williams directed the production of this piece, and Mrs. C. Jay Williams plays the leading female role. Rapid fire business and rakish antics, usual in Mr. Williams's comedies, are lacking, but the situation is there nevertheless, and it keeps one constantly in an uproar of laughter. Frank A. Lyon plays the role of Herr Muller, the visitor from Germany, who, without speaking English, attempts to find his away around New York. Mr. Lyon is excellent. He is told by the car conductor, on desiring to know what to do with a transfer which has been given him, to follow the lady sitting in front of him. The lady, Mrs. Williams, alights at the crossing, gazes at her transfer, discovers that she has forty-five minutes and decides to take advantage of the time by shopping a bit. Herr Muller follows, and what eventually happens is plain to be seen. The scene at police headquarters is especially amusing. Edward O'Connor plays the part of the conductor. Henry W. Otto is the author. All on Account of a Transfer is a delightful comedy, delightfully acted and as well staged. G.

The Newest Method of Coaling Battleships at Sea (Edison, Feb. 26).—As an instructive and educational film, this is one of the best that the Edison Company has turned out for some time. The photography and position of the camera are good, allowing the spectator a fine opportunity to observe the method, the newest method of loading coal on battleships while at sea. The picture was taken at practice drill in the New York Navy Yard, but that does not detract from the interest of the picture. The battleship *North Dakota* is shown taking coal from the collier *Cyclops* by means of an ingenious device which lifts six large bags, each containing about one-half ton of coal, from the hold of the collier and transferring them by a trolley line of about two hundred yards to the hold of the battleship. Besides this we are shown close views of the engine which operates the trolley. By means of this picture the public can get some idea of the huge amount of fuel a monster of the deep requires to furnish it power. G.

The School Teacher of Rockville (Lubin, Feb. 24).—The evident purpose of this film drama is to show seeds of remorse and sorrow that sin sows. The picture is far from being forceful. Sandy has ruined Kate Clayton. Years later he seeks to win the love of Mary, a school teacher, who hails from distant parts. She is inclined to accept his attentions until she discovers that the little boy who always sits alone in her school is the nameless son of the man. With the boy in her care, she departs from the village, and Sandy realizes what he has lost through his grievous mistake. G.

The College Chaperon (Selig, Feb. 24).—Though the antics of John Lancaster in the role of the disguised chaperon produce some laughter, the best that we can say for the piece is that it is burlesque of a cheap order. We have had the same idea worked out—and worked out in a far more refined manner—many times before on the screen. Such business as we have here—the parading of a woman's corsets—does not appeal to the refined taste. Three college boys who have invited their girls to go to a dance with them, discover at the last moment that their aunt will not be able to join them as the chaperon. Mike, the hall boy, is persuaded to disguise himself and take her place. Mike loses his skirt at the dance, and ends up in the police station. Mr. Lancaster shows himself a capable comedian, and it is only a pity that the coarse business of the picture has been allowed to remain. G.

Suspicious Henry (Vitagraph, Feb. 14).—John Bunny will always be John Bunny, with his irresistible facial contortions, but to cast Mr. Bunny in the role of a boy with a wig that reaches far down over his forehead is, it would seem, carrying travesty a bit too far. Such burlesque as we have here in the hands of an ordinary cast would be apt to prove exceedingly flat as a fun provoker. Certain it is, we have seen Mr. Bunny and Flora Finch to far better advantage. Suspicious Henry (Mr. Bunny) desires to become a sleuth. With a tin badge he goes sleuthing, but sleuthing in the wrong direction. An innocent man is arrested, and Henry ends up in jail. William Shea as Murphy, who, intoxicated, is mistaken for a murdered man, is immense. Charles Eldridge as the innocent suspect also does good work. There are a number of good laughs in the piece, but we are inclined to feel that Mr. Bunny is out of place in such a role. G.

The Fire Coward (Kalem, Feb. 24).—Jim Houston, a young revenue officer, is detailed to run down a band of moonshiners. He meets and falls in love with Dot, unaware that her father and brother are leaders of the "wildcatters." Jim has an hereditary fear of fire, which the girl and her folks mistake for cowardice, when, of an afternoon, he refuses to assist in putting out the flames in the woods adjoining the girl's home. To show their disgust, the girl and her folks send the boy a white feather. With the hope of redeeming himself in the eyes of the girl, he renews his vigilance and manages to surprise a party of the moonshiners at work. They manage to escape, but the brother loses his heel in so doing. The following morning the officer matches the heel to the shoe of the brother. He wavers for an instant, knowing that if he takes the fellow he will lose the girl forever. But his sense of duty wins out. There is little of the photography that is of the best quality. The girl, played by Irene Boyle, does creditable work. Earle Foxe, in the part of the revenue officer, is inclined, on occasions, to overact. Crudity marks the construction of the plot. The drama really begins when the boy, realizing that the girl has lost her respect for him, undertakes to regain it by capturing the moonshiners, yet more than half of the film is used up in supplying a reason for the change of attitude on the part of the girl. The pushing of the brother into the flames by the officer seems a forced and unnecessary coincidence. We are at a loss to know why the officer is compelled to match the heel to the shoe of the brother, when his experience with the brother on the day previous should indicate his guilt beyond a doubt. G.

Tim Grogan's Foundling (Vitagraph, Feb. 27).—Vivid little touches of human nature

FOUR MULTIPLE-REEL FEATURES WEEKLY

"The Retreat from Moscow"

"Red and White Roses"

Two Reel Patheplay — **Released Saturday, March 8th, 1913**

"THE RETREAT FROM MOSCOW"

The historical retreat of Napoleon's army from Moscow in 1812, reconstructed with the aid of ten thousand soldiers of the Imperial Russian Army. Every phase of the epoch-making incident is shown with an accuracy which makes this production one of the most remarkable motion pictures ever released. The burning of Moscow after Napoleon's arrival, and the pathetic plight of the retreating army are re-enacted with all the grim tragedy of war.

The scenes were photographed on the actual sites of their original settings, and the ensembles were modelled after the famous paintings by Verestchaguine.

Two Reel Vitagraph — **Released Monday, March 10th, 1913**

"RED AND WHITE ROSES"

Morgan Andrews, a candidate for Governor, is assisted in his campaign by Beth Whitney, his fiancee. His political rival, bent on creating scandal, arranges a meeting between Andrews and Lida de Jeanne, an actress. Andrews promptly becomes infatuated, sending red roses to Lida and white roses to his fiancee. The plot is successful, and Andrews is defeated. Although fully aware of his perfidy, Beth has remained loyal.

Meanwhile Lida finds herself in love with Andrews, and tells him so, but is repulsed. Ralph Clark, Andrews' secretary, has been despatched to Beth's apartments to notify her that Andrews has been defeated. While there, they are confronted by Lida and later by Andrews.

A series of accusations ensue. Andrews disappears, and is found dead the next day. Beth attempts suicide, but is saved by Clark's interest and devotion. Some months later we see them happily married.

Two Reel Kalem — **Released Wednesday, March 12th, 1913**

"THE GRIM TOLL OF WAR"

Frederic Douglas returns from a diplomatic mission abroad and falls in love with his daughter's governess. Just before the Civil War breaks out they are married. The wife endeavors to hide the identity of her brother, Ciel, who is a Secret Service agent. Ciel secretly visits his sister. The meeting is witnessed by Douglas who, believing his wife unfaithful, enlists, receiving a commission of Colonel.

Ellis is captured by the Confederates, but escapes closely pursued by the enemy and makes his way towards Colonel Douglas' camp. Mistaken for a spy, he is mortally wounded. After discovering his error the Colonel personally rescues Ellis and brings him to camp. A battle ensues. The Confederates are driven back. Ellis has been carrying a letter written by his sister. Douglas finds it and learns the relationship between the two.

The Colonel returns home after the war and endeavors to make amends by a life of devotion to his faithful wife.

Two Reel Melies — **Released Friday, March 14th, 1913**

"LOVED BY A MAORI CHIEFTESS"

A novel and spectacular film produced in New Zealand and enacted throughout by Maoris, under the personal direction of Gaston Melies.

Just after the Maori uprising of 1870, when the bitter feeling against the British was growing, a young English trapper was taken captive by a Maori tribe. The influence of the Chief's daughter, who loved him to the point where she believed him the man she was predestined to marry, saved him from death by burning. Their escape through the treacherous land of hot geysers, recapture and final union are told in a series of exciting scenes that make the film a real thriller.

"The Grim Toll of War"

"Loved by a Maori Chieftess"

GENERAL FILM CO., 200 Fifth Ave. NEW YORK

found in the acting of Van Dyke Brooks as Tim Grogan and Kate Price as Mrs. McGee, account for much of the appeal of this delightful picture. Then there is Helen Costello, as sweet a child actress as any numbered among the juvenile photoplayers. W. L. Tremayne has written an excellent scenario, and the Vitagraph Company has done full justice to the material provided. Blackmailers and kidnapers abduct Pearl, the daughter of a millionaire lawyer, and the plan is successful until Sanford, the man who has taken the child to Chicago gets drunk and allows his charge to wander off. Grogan finds the little girl wandering about the street, and, believing her to be a foundling, takes her to his home, where she receives the best of care from himself and Widow McGee. Parting with the child is a sincere grief, when detectives discover her whereabouts, and the father comes to take his daughter home. The aged pair find consolation in each other's arms. Only one objection may be made to the plot and its development. It is shown that Grogan and Mrs. McGee judge from the child's clothing that she comes from a wealthy home, yet they make no effort to learn who she is. The newspaper publicity attending a case of this kind would have made it a simple matter for them to return Pearl to her father. D.

Lady Audley's Jewels (Essanay, Feb. 27).—Some ingenuity is displayed in the development of this plot, and the acting is capital. Altogether, it is a comedy of more than ordinary merit. For a central character we have the familiar amateur detective, obsessed with a desire to unearth crime. Unexpectedly an opportunity is offered when Lady Audley's jewels are stolen, and newspapers give the information that the police are looking for a man and a woman, probably hiding in some small New York town. It happens that two Thespians are stranded in the town that contains the amateur detective, and their principal wish is to get back to Broadway. How they foster the belief that they are the thieves, and finally get free transportation to New York goes to make the most entertaining part of the film. Care has been exercised in the choice of settings and minor details. Augustus Carney plays a secondary part. D.

The Supreme Sacrifice (Lubin, Feb. 27).—To tell the simple story unfolded in this film would not give a fair idea of its exceptionally appealing qualities. Largely by reason of the sincere playing of Isabel Lamon, Ernestine Morley, and Edwin Carewe, the tale of sorrow and unselfishness goes straight to the heart. Two sisters are in love with the same man. This much is suggested in the opening scenes that also show the engagement of Ernestine and Dick. The following day Dick takes the other sister, Edith, for a ride in his motor car, and in an accident she suffers injuries that make her a cripple for life. The incensed father insists that the love affair of Dick and Ernestine must be broken off and apparently it is. Some time later Edith tells her sister of her love for Dick, and to bring brightness into the life of the cripple it is decided that he shall ask her to marry him. The happiness of the girl is brief, however, for when she learns the truth, she, too, shows capabilities of self-sacrifice by insisting that the sister and lover follow the dictates of their hearts. Several scenes in this picture are distinctly dramatic, there is an element of suspense and the climax is well prepared for. D.

Molly's Mistake (Melies, Feb. 27).—As usual in Melies films dealing with scenes of the sea, this picture has delightfully picturesque qualities made effective by excellent photoplay. As for the story, there is little to say. The theme has been done to death. A fisherman's wife is attracted by a handsome stranger, one of a yachting party that has come to shore for breakfast. Their flirtation becomes so serious that she boards the yacht and sails away, but when it comes to talk of getting a divorce from her husband, she decides that she loves him after all and returns. After much mental anguish the husband and wife end in each other's arms, and all is well. In view of the photographic excellence of the film it seems too bad that a better story could not have been supplied. D.

The Pioneer's Recompense (Pathe, Feb. 27).—Overdrawn melodrama, at times grewsome and often repellant in detail, does not make a good picture, though it may appeal to the morbid minded. A picture such as this is not worthy of a company of the standing of the Pathe. Indians attack a pioneer's wife when she has sought refuge in their cabin with her infant. Then the Indians set fire to the cabin, and when the pioneer and others come to the rescue the lifeless bodies of a woman and her child are carried from the ruins. Subsequent scenes show the pioneer shooting an Indian, while he marks a cross on his chest and bends over the grave of the wife and child; the horror in the Indian encampment when a papoose is born with the much feared cross upon its body, and the shooting of the squaw because she gave birth to such a child. The pioneer's recompense seems to be the recovery of the child alive. As a final scene we see him contentedly seated in his cabin, the infant in his arms. At all times the picture is artificial and unconvincing. D.

The Bank's Messenger (Selig, Feb. 27).—A typical Selig Western, with the long familiar cross-country chase, a gallant girl at the head of the rescue party. The story in this instance has to do with a bank messenger, who is commissioned to carry a large sum of money to another bank in pressing need of funds. Before he starts it is known that the chances of his being held up by a gang of outlaws are good. Then why send one lone man on such an errand? The answer is simple. To make a picture, and it must be said to the credit of the Selig company that their Western productions do not lack in excitement. Despite its conventionality, this film is engaging, and several scenes are particularly well arranged. William Duncan, Myrtle Stedman, and Lester Cuneo play the leading roles. D.

Love in An Apartment Hotel (Biograph, Feb. 27).—Although the Biograph Company lists this as a drama, it is in reality a comedy and a mighty good one. It is another instance of the inestimable value of consistent plot development and skilled direction. There are two love interests, those of a maid and a bellboy and a wealthy girl and a dapper young society man. The maid thinks the society man is "something grand," and looks higher than the bellboy until circumstances change her mind. It so happens that in the course of her duties she enters the young man's apartments when a burglar wishes to be left entirely alone. He binds and gags the maid, and places her in a closet. Soon the occupant of the apartment returns with some friends, and a little later his fiancee and her father pay an unexpected call. Meanwhile the maid is struggling to free herself from the closet, which she does at a most inopportune time, for the fiancee refuses to listen to her lover's attempted explanation of the affair. After the burglar has been dragged from under the bed matters are easily righted, and the maid seeing the impracticability of her high hopes accents the bellboy. The acting is in a spirited comedy vein. D.

The Swag of Destiny (Essanay, Feb. 28).—Here we are asked to believe that a soft-hearted burglar would be so affected by the cruelty of the people he is about to rob that he steals their persecuted baby. We are also asked to believe that the crook returns each day to see if the people have improved, as he intends to return the baby if they show a proper amount of sorrow. It is a bit of a tax upon our belief. As far as we know it is original, but it would hardly be classified as probable or possible. A crook receives a note from his "pal," Mary, saying that her uncle has died, leaving her a chicken farm near Dayton. "We can cut out crooked work," says the note. He sees a man pick up a wallet stuffed with money, follows him to his house, and, while the man and his wife sleep, stupefied with liquor, creeps in. He tumbles against a crib and awakens a baby. The crook hides under a bed, while the drunken couple treat the baby cruelly in trying to force it to keep quiet. When silence is again restored, the two fall asleep and the crook takes both the wallet and the baby. He brings the child to Mary, who takes the infant with her to the country. Meanwhile the crook goes to the house every day to secretly watch developments. He sees the couple arrested and reads a newspaper story that a baby farm has been raided. So he goes back to the chicken farm happy. "I've bought the ring," he tells Mary in the sub-caption, "and we will get married this evening." The Swag of Destiny is an oddity. S.

Governor Wilson (Vitagraph, Feb. 28).—Views are shown of President Wilson and his family at "the little White House" at Sea Girt, N. J. Intimate glimpses of the President talking and writing follow. Explanatory subtitles giving the names of various prominent men who appear in the picture would have greatly increased the interest and value. Timely and of wide appeal. S.

The Old Guard (Vitagraph, Feb. 28).—A slight but pretty little tale—conventional but vivified by the playing of Clara Kimball Young, who always makes a charming and graceful figure, and of Charles Kent, an artist of ripe art and distinction. Havresac is the last of the old guard Imperial of the Emperor Napoleon, and he has a pretty niece, Melanie, beloved by a young captain. Havresac dies, while a squad of zouaves swing by his home, as he salutes a picture of Napoleon, but not until he has brought the two loving hearts together. An excellent half-reel drama. S.

SUPPLY CO. FILMS

The Baker and the Sweep (Lux, March 14).—Another Continental "chase" picture, in which the baker boy pursues the thieving chimney sweep over fences, into water barrels, upstairs and on roofs. American audiences have outgrown this sort of knockabout comedy. S.

Indian Justice (Lux, March 14).—This French idea of American frontier life has its funny moments. An Indian, Red Arrow, tries to get aid for his starving child. Help is refused and he starts out to get revenge. Later he saves the wife of the man who refused him help from a leopard and gets the aid he needs. Red Arrow had a Parisian way of shrugging his shoulders. Possibly he was an Apache. Leopards are rather unusual in Indian dramas. There is a scene in which the leopard jumps upon the settler's wife. These moments always give something of a thrill to watchers. This thrill alone redeemed the farcical picture. S.

Kittens (Gaumont, March 4).—Cute and appealing are the only words to be applied to this commendable hand-colored subject. The photography is admirable, glimpses being given of kittens at play and later enjoying a platter of milk. The antics of the kittens furnish plenty of real laughs. S.

Pat's Busy Day (Lux, March 7).—Pat goes to town and gets a job by promising to work like three men. Through the aid of triple exposure, we see Pat, apparently as triplets, doing three kinds of work at once. Even the triple exposure does not save it from being tiresome. S.

When the Stormy Winds Do Blow (Lux, March 7).—A man and his wife start to light their fire, but have to go to the cellar for wood. Frightened at an imaginary sound, they shoot a hole through a liquor barrel. Later they have an encounter with the owner of the liquor and both turn a hose on each other. A drenching from a hose is a worn out method to get a laugh. There is a scene showing a snowstorm on the balcony, although, judging from the trees on the painted drop a moment later, it is Summer. S.

Arabella and the Wizard (Lux, Feb. 28).—Arabella, aided by stop-work photography, has a lot of nightmare-like adventures driving a cab. The horse disappears and changes color, while the cab transforms into all sorts of things. The kind of thing which makes an unthinking spectator laugh. S.

KINEMACOLOR REVIEWS

A Scrap of Paper.—Mabel Van Buren stands out as the strongest figure in this picture, and her work has been so consistently good of late as to place her in the front rank of motion picture actresses. The story is an adaptation of the play of the same name, in which Mrs. Kemble appeared a number of years ago, and ranks with the best Kinemacolor has produced. It revolves about a letter written by a young girl to her lover and hidden in a statue. Several years later, when she is married, she and the lover try to get possession of it, and the rest of the story is taken up with the complications which arise between the girl, the lover, the husband and a girl cousin. However, all ends happily, the letter is destroyed and the lover and cousin are married. The acting is good, the story is clear and holds the interest to the end.

The Enchanted Leg.—A comedy which is based upon the irascible temper of an old Dutchman who abuses his two daughters and has refused to let the elder marry her lover, Hans, but betroths her to a rich old man, Peter by name. A fairy, learning the troubles of the girls enchants the father's wooden leg, so that he can use it only when he is doing good. Old Peter's antics when he tries to carry out his plans for the girls furnish the rest of the story, until he promises never to abuse the girls again if his leg will only behave. The fairy disenchants the leg, the lovers are married and the leg kicks old Peter out of the door. The picture represents New Netherland years ago, and the costuming and scenes are prettily picturesque. The acting was good, particularly that of the daughters, who are remarkably pretty young women.

Niagara Falls.—A beautiful scenic picture of Niagara and its environs, showing the interesting points. Some particularly good views show the sun shining through the clouds of mist, giving wonderful irridescent effects. F. J. B.

KALEM FILMS

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REVIEWS OF FEATURE FILMS

PICKWICK LIVES IN FILM

John Bunny and Other Vitagraph Players Score Great Success in Classic Photoplay

The Pickwick Papers (Vitagraph, Feb. 28).—Samuel Pickwick, the members of the Pickwick Club, the jauntily impudent Jingle and his crafty follower, Job Trotter, those immortal creations of Charles Dickens, seem to step from between the covers of "The Pickwick Papers" in the remarkably successful two-part reproduction of the Vitagraph company. In their screen telling, their reproduction and their playing, the two Pickwickian adventures are strikingly successful. Mr. Pickwick can safely be classed as one of John Bunny's greatest film characterizations, if, indeed, it is not his best. Arthur Ricketts, too, seems the actual Jingle as millions of readers have imagined him for generations—tall and lanky, with his worn coat, once smart but now scarcely reaching to his wrists, his tight trousers, his white high hat, and his long, black hair. The other players catch the spirit and atmosphere with surprising skill. The film reproduction was enacted in England, which materially aided in making the adaptation a triumph of motion picture art. It requires sympathy, imagination and thorough art to transfer a classic of literature into a classic of photoplay, but all three elusive qualities are here.

In the first adventure, The Honourable Event, we see Pickwick and the three remaining members of the Pickwick Club—Snodgrass, Tupman, and Winkle—meeting the scheming Alpha Jingle for the first time at Golden Cross, where Pickwick's cabby quarrels and is subdued by the blustering Jingle. The stranger annexes himself to the party and goes with the Pickwick Club on the Rochester coach to the Bull Inn. There Jingle involves Winkle in trouble, but escapes himself. Jingle is invited to dinner, and wine soon overcomes the wit of Pickwick, Winkle, and Snodgrass. A ball attracts Jingle and Tupman, and the latter borrows Winkle's clothes for his friend. Jingle's attentions to Mrs. Budger anger the jealous Dr. Slammer, who the next day sends a challenge to "the slim gentleman who wore the Pickwickian uniform last night." Winkle's impressions of what happened the night before are hazy and he accepts the challenge. On the field of honor, however, the jealous doctor discovers the mistake and the duellists shake hands.

The Adventure of the Westgate Seminary is even more delightful, for in it Mr. Bunny radiates as Pickwick. Jingle has been revealed as an adventurer, and Pickwick, with his valet, Sam Weller, starts out to punish him. The wily Jingle guesses the Pickwickian mission, and, through his follower, Sam Weller, makes Pickwick believe that a night elopement is planned with a girl of Westgate Seminary. Pickwick plans to catch the villain red-handed, and climbs over the high seminary wall that night to capture Jingle when he appears. When Jingle doesn't come Pickwick discloses himself to the abbess of the seminary. He is locked up in a room as mentally unbalanced, but the timely arrival of the members of the Pickwick Club, combined with the illustrious but crestfallen leader's winning manner, soon dispels all doubt.

Next to Mr. Bunny and Mr. Ricketts, H. P. Owen as Sam Weller, Arnold Reynor as Job Trotter, and Fred Hornby as Winkle deserve high praise. The film adaptation of the two adventures is admirably done; clear, swift-moving and dramatic. Humor is tempered with humanness. Their appeal will be wide and general. An old gentleman, plainly a Dickens student, who sat just behind the reviewer, chuckled throughout as his favorite characters went through their amusing adventures. At the same time several boys nearby were laughing at the sheer humor of the action. The good resultant from such excellent adaptations as those of The Pickwick Papers is inestimable in creating an interest in the best in literature. Simply considered as dramatic stories, the two adventures are deliciously delightful. S.

Hiawatha (F. E. Moore, State Rights).—"To him who in the love of nature holds communion with her visible forms," the story of Hiawatha played by an entire Indian company will have an appeal that cannot be denied, for it is not only a motion picture of Longfellow's poem, but it is the poem itself given life and action among the very scenes where it was laid. So good has been the choice of location, and so thoroughly fitted to the beauty and sentiment of the poem is the acting of the Indians, that one almost lives the poem as it is seen on the screen. After so many Western pictures played with white men in the leading parts and supported by a company of Americanized Indians, it is like a breath of fresh air to see these unspoiled people acting their own story in their own manner, and they can act. As one of them expressed it, "Why, we don't act, we just are." A synopsis of the story is not necessary, as it is a portrayal of the entire poem from the birth of Hiawatha through all the incidents of the poem until his leaving his people. Representatives of all the Six Nations are used in the picture, and it makes a very striking scene when they all assemble at the call of Gitchie Manitou and smoke the pipe of peace. The audience at the

Where to Buy Features

Owing to the large number of inquiries from buyers and others interested in Features, we have decided to run a list in condensed form, where those interested can see at a glance what the latest Features are and where to apply for information regarding them. We shall carry our reviews of Features as usual, and shall be glad to furnish any information to buyers.

REGULAR RELEASES

THE RETREAT FROM MOSCOW, 2 Reel Patheplay. March 8.
RED AND WHITE ROSES, 2 Reel Vitagraph. March 10.
THE GRIM TOLL OF WAR, 2 Reel Kalem. March 12.
LOVED BY A MAORI CHIEFTESS, 2 Reel Melies. March 14.
THROUGH GENERAL FILM CO.

A DAUGHTER OF THE CONFEDERACY. Military drama, featuring Gene Gauntier.
MONA LISA, 3 Reels.
SAVED IN MID AIR, 3 Reels. A Thriller.
WARNER'S FEATURES, 145 W. 45th St.

STATE RIGHTS

THE CURSE OF THE GREAT SOUTHWEST, 3 Reels. Thrilling Western.
CHEYENNE FEATURE FILM CO., 1470 Broadway.

THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes.
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first showing at the Berkeley Theater contained a large number of educators, scientists, and anthropologists, who were interested in it from a scientific point of view as preserving a record of the last of the Indians which is true to life.

F. J. B.

Tigris (Itala, State Rights).—Four reels of a detective story, continually engrossing, frequently enlivened by unexpected thrills and all finely photographed and acted, are supplied in this Itala production that is a masterpiece of its kind. It has the requisites of a good detective story, whether it be told in a book, on the stage, or in pictures. There is suspense: there is a battle of wits between two evenly matched, superhuman men, the criminal and the detector of crime; there is an ingeniously arranged sequence of astounding happenings, as a result of this battle of wits, and to cap the succession of thrills there is a satisfying climax, unforeseen but plausible in the light of preceding events. The diabolical cunning of the arch criminal, Tigris, pitted against that of his implacable antagonist, Roland, is worthy of the mind of a Poe, and seldom is mystery, that elusive quality, so much an ingredient of a photoplay. Photographically, the film is irreproachable with occasional accomplishments that stand out by reason of their impressive novelty. One instance of notable camera work is found when the body of a man, bound with ropes, is placed across a track in front of an approaching train. To all appearances he grabs hold of the buffer on the engine, and draws himself to safety. It is a thrilling moment. A man being thrown from an automobile moving at high speed, also is calculated to bring a gasp of astonishment, and near the close of the picture we are offered the novel sight of two men wading waist deep through the rushing waters of a great city's sewer. Of a different nature, and highly artistic, is the manner in which a dreamer's nightmare is shown on the screen. The story has to do with the way in which Roland, a detective of extraordinary acumen, runs to earth the seemingly impregnable criminal, Tigris. For purposes of evasion each assumes an unconscionable number of disguises, and each seems to have a little the better of the proverbial cat when it comes to numerous lives. Time and again their respective ends appear to have come in the tightest of tight holes, but always they squeeze through, transformed in appearance by a wig drawn from the inside pocket of a coat that always suits the occasion. That is until the very end of the fourth reel, which brings the much-delayed death of Tigris. Roland has him at bay in his own house; there is no escape, so the bandit who, out of business hours, has posed as an inoffensive citizen, makes an unconventional exit in keeping with his life. He opens a trap door and falls interminably. Even then there might be reasonable doubts about his death, save for the verdict of Roland and the bandit's sister, who watch the fall. This sister had no idea of the double life led by her brother, and she appeared to have taken a fancy to the famous detective, so there was a suggestion of romance. Altogether, a capital picture well at the head of its class.

D.

The Race for Millions (Gaumont).—Though the Gaumont Company has turned out some splendid feature films during the past, it is a question whether they have produced any that will surpass, or even equal, this in consistency of story—though the plot is melodramatic and sensational—in the rareness of the settings and the superb photography. But its most admirable quality lies in the story, or rather the plot—its construction and treatment. The exposition is lucidly given; the various scenes maintain almost a perfect sequence in the action, leading up to a final climax emphatic and correct. It is fully reasonable with one exception; the sudden recovery of the heroine's reason. She enters the automobile totally ignorant of everything happening, and she comes out with the full possession of her mental powers, presumably through the meeting with her sweetheart. However, there is no obvious stress laid on this point, causing the spectator to wonder. The theme, among American producers, is a trifle trite, yet it does not suffer at the hands of the Gaumont Company. The old man, worth several millions, leaves it all to his niece, the daughter of his dead brother, on the condition that she be found within two months after his death. If the executor fails in this, the fortune is to go to his servant, a woman who has been in his employ for several years. After death, the woman determines to secure the fortune for herself, and enlists the aid of her brother. Together, they kidnap the girl and imprison her in a deserted castle on a lonely island. In a singular manner the girl makes her escape. There is a chase in automobiles, then in a balloon. The balloon carrying the girl and her sweetheart is wrecked at sea. When everything seems lost the girl turns up to make good her claims.

G.

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A strong, exciting drama of the West. Produced in picturesque Arizona, with William Duncan, Myrtle Stedman, Lester Cuneo, Tom Mix and Rex de Rosselli in the leading roles.

Mar. 20th **THE EX-CONVICT**

A stirring story of dual personality and the uneven and uphill fight of an innocent ex-convict, who by stick-to-itiveness and honesty wins out in the battle for his life and liberty.

Mar. 21st **THE DANCER'S REDEMPTION**

A picturesque story of old California mission life founded on fact. A dancing girl plays the part of the Virgin Magdalen in a primitive Passion Play and, by so doing is purified of all sin and completely regenerated.

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FEATURE FILM REPORTS

The Kalem Company reports practically all territory, except a few Eastern States, sold for The Life of Christ. W. H. Clune, who has the rights for California, says it is the biggest money maker ever seen in the West. Mr. Montgomery, who has the rights for Georgia and Florida, wires that he took in over two-thirds of the purchase price in three days' showing in Jacksonville. In fact, all reports show record-breaking business.

Edward Barry is hard at work preparing the next Ambrosio feature, a three-reel picture of the life of Dante. Satan has proved a big money getter, and buyers of The Knights of Rhodes are all enthusiastic. All territory is sold but a few of the Middle Western States for The Knights of Rhodes.

Joseph Connolly sends us the following regarding Cleopatra: All territory except Wisconsin, Michigan, Ohio, Pennsylvania, Missouri, and New York has been sold. Capacity business is reported from all sections, most of the larger cities requesting return dates, and many inquiries have been received regarding the next picture.

UNIVERSAL COMPANY RELEASES

Sunday, March 9.

(Rex) Troubled Waters. Dr.
(Crystal) Ma and the Boys. Com.
(Crystal) Knights and Ladies. Com.
(Eclair) Opera Cultivation. Ind.
(Eclair) The Tester Tested. Com.

Monday, March 10.

(Imp) The Fringe of Sin. Dr.
(Nestor) Papa's Helping Hand. Com.
(Nestor) When Hubby Entertains. Com.
(Cham.) Fond Heart Saves the Day. Dr.

Tuesday, March 11.

(Gem) Billy's Troubles. Com.
(Gem) The Twin and Shoshone Falls. Com.
(101 Bison) The Flaming Arrow. Dr.

Wednesday, March 12.

(Nestor) The Cause. Dr.
(Powers) Hawkin's Boomer. Com.
(Eclair) The Stronger. Dr.
(Univ.) The Animated Weekly, No. 82. Top.

Thursday, March 13.

(Imp) From Death—Life. Dr.
(Rex) Thou Shalt Not Steal. Dr.
(Frontier) A Mexican Renegade. Dr.

REVIEWS OF UNIVERSAL FILMS

Animated Weekly, No. 51 (Feb. 26).—A very interesting issue of the Universal film "newspaper." Views are shown of Turkish warships, loading Turkish transports and refugees leaving the Balkan war zone; the ice carnival at Red Bank, N. J.; cutting and hauling lumber in Alaska; President Poincaire of France at the Palace of Versailles; of new fashions in Parisian coats; selecting the site of the Massachusetts Building for the Panama-Pacific Exposition at San Francisco; the New York Public Library, and mobilizing troops for Mexico. Strangely, in the last-named scene, showing American soldiers marching down a street, bystanders are in straw hats and Summer attire. It raises a doubt that the scene may be an old one of some previous mobilization. In the "Who's Who in Stageland" series a picture of that wife, Rose Coghlan is given. S.

Their Daily Child (Echair, March).—Another comedy in the Newlyweds and Snookums series, and one that has a lot of real fun and clever business in it. Lines form into comic pictures and dialogue flashes on and off. The present picture deals with the futile efforts of the proud and loving Newlywed to talk business over the telephone against Snookums's desire. Lots of good laughs are here. S.

A Bum's Hallowe'en (Champion, March 3).—Both comes home from the seminary and has a masquerade dance. She invites her sweetheart, Jack, who secretly decides to come in hobo costume. When the party starts, Jack doesn't appear, and Both starts out to find him. She meets a real hobo, believes him to be Jack, and takes him to her home. The hobo wins first prize for costume when the real Jack appears. Crude and silly farce, with an idea that has seen service at least several times. How the girl knew that Jack was coming in hobo garb is not explained. A hostess would hardly leave her party in quest of a delayed friend. The time-worn glimpse of a tramp hurriedly eating pie is no longer funny. S.

Dr. Jekyll and Mr. Hyde (Imp. March 6).—King Baggot gives us another interpretation of the famous character, Dr. Jekyll, and no matter what the merits of the plot which he has been compelled to use, the acting overshadows almost anything Mr. Baggot has done. It would be an easy matter for an actor to take advantage of trick photography to gain the effects in the change of characters, but this Mr. Baggot has refrained from doing, except occasionally. And there is a reason for this, for when he does make the change in the open the effect upon the spectator is all the more remarkable. Probably the plot as it stands carries out the purposes of the producers, in that it gives the gist of the story as completely as possible. However, we cannot enthuse over it. Two reels have been used in making the picture. Some of the photography is not of the best, and some of the studio settings could be improved. The scene with the ringing bell should be cut out. G.

Now I Lay Me Down to Sleep (Imp. March 8).—Now I Lay Me Down to Sleep does not realise its possibilities, though we have some capable acting on the part of the leading man and woman. The mother teaches her two children, a boy and girl, to repeat "Now I lay me down to sleep" before going to bed. The mother dies, and as the years roll away the children become separated, one taking the downward path, and the girl the upward. The boy goes to the home of the sister, unaware that she lives there, to steal. He is shot by the girl, who discovers, as he is dying, that he is her brother. G.

Binks, the Tightwad (Imp. March 1).—Binks discharges the furnace keeper with the idea of saving money. Binks, however, understands little about keeping a furnace, and when he is forced out of bed at midnight to build up the fire disaster follows in his wake. It is the usual, very usual slapstick kind of a farce with nothing amusing outside of the antics of Binks. The actor playing the role of Binks is clever, it would seem, judging from his past work, but the business and foolery here is conventional and trite. The house is flooded with water, the furnace smokes everything, but Binks, little heeding the wreckage, goes calmly to bed. G.

The Greatest of These is Love (Nestor, March 7).—The tone of this photoplay is painfully insipid—the moral being only feebly drawn. We are made to see only the personal interest this pastor has in the girl in protecting her. It is difficult to conceive of such a narrow, mean lot of Christians as shown here, and even though they did exist the pastor uses an extremely untactful way in rebuking them. The anti-climax is entirely out of place, besides being pointless. Might not the passive interest in the girl only as a member of his flock, have been developed to that of an active interest in a more logical and consistent manner? G.

The Counterfeit Courtship (Victor, Feb. 28).—Except for a few slight variations in the development of the plot, this film comedy, with Owen Moore in the lead role, is similar to one produced by one of the Licensed companies about a year ago. And certain it is, the tale has lost much of its humor in the retelling, for while Mr. Moore is always Mr. Moore with a pleasant droll humor, the settings appear cheap, constable of the photography is inefficient, and the riotous climax is lacking. G.

The Prima Donna (Victor, March 7).—Often it would appear that ability of the ordinary spectator to grasp a situation is underestimated by the director. To show that a girl is infatuated with the singing of the prima donna, it isn't necessary to have her stand up in her seat and act like one possessed, as is done in this picture. The country girl is bound to become an opera singer until she hears the tale of the admired singer, the tale of a false woman and a boy who dies of a broken heart. Then the child decides the "goose is not worth the chase," and so returns to her young swain. While the actress playing the role of the singer shows marked qualities, the piece itself is feeble. G.

A Comedian for Love (Eclair, March 4).—An Eclair comedy produced in France with a capable company of players. Quite the same idea, worked out on somewhat different lines, was produced by the Edison Company some weeks ago. The actor playing the attentive lover, who disguises as the girl's father in order to discourage the suitor whom the father desires to introduce to his girl, is particularly clever, both as to makeup and character acting. One of the most striking personages in the farce is that of the butler, with his unsightly facial expressions. G.

Brother Against Brother (Bison, March 4).—It is evident in some instances that the director has either been rushed in the production of this film, or that he has not exercised quite the pains that the picture deserves. However, the two-reel film dealing with a tale of the Civil War, is replete with vigorous action, even from the first moment the picture is thrown upon the screen. Our first glimpses into the lives of these two brothers is at the Battle of Shiloh, fighting shoulder to shoulder for the one object. In furnishing a cause for the weaker brother's discharge from the service, the author is at his poorest, for while there is nothing exactly inconsistent in this boy's going to the ball half drunk, and the duel which follows, his position is not made clear, and if we are to believe that he is the ordinary black sheep type, our interest in and respect for him must necessarily decrease. But the note of tragedy is there—in the life of this boy, and whether we dislike him or not, our sympathies are drawn out for the sad fate which befalls him. He makes a splendid foil for the life and honor of the girl he loves, who is the girl his brother loves also. The player in the role of the brother might have shown more surprise and anguish at the discovery that the dying boy is a traitor and a spy when he comes upon him in the girl's home. It is an opportunity for a display of pathos which has not been fully realized. In the closing scene years after the end of the war, we have a picture which leaves, happily, a pleasant impression. The makeup of the girl here, though, is rather poor. G.

Love and the Workman (Victor, March 14).—A conventional modern melodrama with a conventional villain and conventional incidents. Helen, the daughter of a factory owner, dresses the injuries of the young foreman and gradually loses her heart to him. But Philip is the accepted future son-in-law, and the girl's father takes him into the firm on trial for four weeks. Philip is a thoughtless villain. He decreases the workers' salaries and discharges the honest foreman. When Helen comes into the office Philip seizes her by the wrist, the brave foreman appears and overpowers him. Then father arrives sees Philip in his true colors, and drops him from the firm. Next he clasps the foreman on the back and shoves Helen into his arms. The whole thing is just mechanical, machine-made melodrama that never approaches real life. The acting does not aid. S.

A Race for Life (Frontier, March 6).—This picture does not show very clearly just what positions the principals occupy. The heroine appears to be a railroad telegraph operator, and the hero (one of the first heroes to appear in pictures with suspenders) seems to be a nearby operator, but he apparently has charge of the foreman and workers of a mine. There is a scene bearing the caption, "A Treacherous Foreman," and the hero is shown knocking the foreman down. Just what the foreman did isn't clearly shown. Later, with two pals, the foreman goes after the hero, who locks himself in his shanty, and ticks a call for help to his sweetheart, Edythe, the operator. Edythe slaps on a revolver belt, and rushing up to an automobile, remarks, according to the sub-caption, that if the chauffeur does not obey orders, there will be "something doing around here mighty quick." Meanwhile the gang break in the door, but the hero holds the scoundrels at bay with a box upon which he has written the word "dynamite." All this time Edythe is riding up and down hills with hair flying and revolver pointed pleasantly at the chauffeur's right ear. Of course, she arrives in the nick of time. And, gracious, the box labeled "dynamite" only contained a doll for Edythe's little sister. There was the happy little clinch at the finish. Another scarlet melodrama. It would be unjust not to mention the actress who plays the leading part. In spite of her impossible role, she again shows possibilities. S.

Ma and the Boys (Crystal, March 9).—On the same reel with Knights and Ladies, but very dull and confusing. Something to do with two men and two women. One of the men puts pepper in a box of candy, and evidently gets the girl he wanted. The pepper idea is old. S.

Knights and Ladies (Crystal, March 9).—As to story, there is very little substance to this half-reel farce. Chas gets angry at an over-attentive friend of Pearl; they fight a comedy duel; Pearl knocks the rival down with a sofa pillow, and the young couple make up with a kiss. Chester Barnett is the lover and Pearl White is the girl. There isn't a prettier actress in the pictures than Miss White, or one more able to swing a comedy over successfully. She makes this farce entertaining, and again creates a wish that she might be seen in a really good full reel picture. But, anyway, Miss White is always a joy to watch in any sort of offering. S.

The Fringe of Sin (Imp, March 10).—The old story of the country girl, who goes to the terrible city and almost falls into the clutches of the villain, crops up once more in this curiously named film play. The heroine leaves home in quest of work, gets a job in a laundry and sends her first week's pay home to mother. This was very fortunate, for mother was ill, and the peevish landlady was remarking "pay the rent or leave the house" when the letter arrived. It was very considerate, too, and also very improbable for the mailman to walk through the flat into the sick woman's bedroom. Meanwhile, the boss of the laundry invites daughter to a gilded cafe and "lures" her with wine. Here we are given a glimpse of mother and the two little children praying at home. Daughter refuses the villain's wine and the laundry boss discharges her. Next we find her singing in a saloon, where a tough tries to kiss her. But just outside stands daughter's little sister, sent to the city in quest of the girl by mother, and a minister, who has offered his assistance. Hearing cries, the minister dashes into the cafe, rescues the girl, and they all go home to mother. Besides being used many times before in various forms, the story is devoid of any semblance of reality or life. When daughter leaves the old home it is plainly night within, but the street scenes are not tinted. Violet Horner is the girl. S.

The Tester Tested (Eclair, March 9).—If accustomed to the mannerisms of the French comedians, one will find ample reasons for the enjoyment of this picture farce. It is typically the French farcical film, but also ranks among the best and will be well received by nine out of ten people. Husband has been warned to keep an eye on the actions of his wife. To prove her constancy, he calls for the assistance of a male friend. For a time affairs look dark for the suspicious husband, but he learns his liaison even though the kind friend meant to profit by it. G.

Binks and the Black Hand (Imp, March 8).—This is by far the best picture of the Binks series the Imp company has turned out. It breaks away from the usual idea that has been—back of these slapstick affairs; the business appears to be fresh, and certainly Binks and his colleague are immensely funny. In sim-

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ple ignorance. Binks purchases a grocery store that has been threatened by the Black Hand Society. But Binks refuses to be made the "goat." He hires the services of a professional athlete, and the way this fellow cleans the Black Handers out of business is anything but dull. In the average house this comedy should be a scream. G.

The Cocoa Industry (Eclair, March 9).—Only recently another company released a film along the same lines as this one, and it dealt with the subject even more extensively. But the subject, nevertheless, is good material to fill out a portion of a film, and, being well photographed and beautifully hand colored, it should be favorably received. G.

From Death—Life (Imp, March 13).—It is a question whether to class this photo production as a miracle, mystery or moral play. However that may be, Jane Gail, as the unfortunate wife, gives us a piece of acting that is powerfully real in depicting the sorrow, the misery of a mother at the loss of her first born. The sincerity of her effort in this role is marvelous. The theme is unique, to say the least, and the director has made the most of it. The young man playing opposite Miss Gail, while having little to do, does it well. He seems to have the attributes of a splendid juvenile leading man. As one child passes out of this world another enters. The heartbroken mother takes the new child from the arms of the other mother, who lies cold in death. It is the mystery of life and death as it affects the woman. G.

The Empty Box (Rex, March 16).—In our opinion, the Universal Company can justly expect big things from this company of players. Give them available plots to work with, as has been done here, and they, with Mr. Smalley at their head, can be relied upon to produce an intelligent, effective picture. The Empty Box is a moral drama. One might be inclined to feel that the idea for the play belongs to the farcial class, but that is neither here nor there. The picture is delightfully pointed and interesting. The man has doubted a woman's possession of a high sense of honor. He succeeds in his petty test to substantiate his theory, only to find that the woman he loves answers to a more worthy test, that of honesty, even at the cost of her happiness. G.

With a Grain of Salt (Nestor, March 14).—It is amusing the way this girl warns the young man of his danger. She must let him know in some way without her employers discovering it, that the mine they are trying to sell him is salted. To do its she sprinkles salt over and around him in no mean fashion. Some of the photography is excellent, but the story is crudely told. G.

Papa's Helping Hand (Nestor, March 10).—While the idea for this farce has been utilized time and again, both on the screen and the stage, it has lost none of its hilarious zest in the hands of the Nestor players. The young lady in the lead role is pretty, in addition to other attributes, and the leading male role receives splendid treatment. The action is set in the country. Perhaps more vigor could have been given to the picture if the ill-favored suitor had been brought into the reckoning a trifle more, but the piece has commendable merits as it is. G.

Fond Heart Saves the Day (Champion, March 10).—Though a horse racing scene of any merit is always interesting, the producer cannot hope that it will reclaim a picture that is otherwise without interest. Besides having a plot that is poorly thought out and more poorly constructed, the moral phase of the picture is infinitely bad. We cannot excuse this boy's act or overlook his guilt as a bank defaulter just because Fond Heart wins the race and he makes good the theft. Who this girl is that lends the boy the money, whether she is a sister or a sweetheart, we have no way of knowing. In entering a bank at night more care should be exercised in the locking and unlocking of its door. At one time the boy enters without the use of a key. G.

MUTUAL FILMS

The Lost Dispatch (Kay-Bee, March 7).—In two reels we are told the story of a young man who went to war for the South with the young brother of his sweetheart, who fought for the cause and was then dismissed from service on a false charge of cowardice, and was later spurned by his sweetheart, and spent his days in bitter sorrow, only to have the paper which cleared the stain on his name found as he breathed his last. While the principal portion of the story has been developed with adequate care, the situation or coincidence which caused the tragedy seems a trifle forced and unimpressive. The sweetheart, in her old age, as she fondles the coat of her dead brother, feels a paper sewed in the lining. She cuts it out and, on reading it, immediately seems to realize that it will clear the name of the man she has spurned. In the first place, the spectator wonders how the dispatch came to be sewed in the lining of the boy's coat, for as the boy picked the paper up, he fell over dead, without even putting it in his pocket; and surely the coat would be well searched prior to the finding of the papers afterward. How is it possible that the woman realized the significance of the message contained in the dispatch? While the make-up of the old soldier in the last few scenes is fairly realistic, that of the girl playing the old sweetheart is exceedingly poor. The grease paint and false hair are too evident. However, the situation has the attribute of newness and the action of the battle scenes is swift and gripping. G.

An Honest Young Man (Thanhouser, March 9).—Our heroine's father has an antipathy for her sweetheart because he hails from Wall Street. No man from Wall Street is honest in his eyes. The young man's friend lays a wager with the father to prove the boy's honesty. This is done in rather a unique manner. It is a pleasing little comedy, the settings display the delightful scenery of the Pacific Coast with photography that is well up to the standard. G.

Just a Shabby Doll (Thanhouser, March 11).—As the young father holds his baby girl and her dolly upon his knee, he tells her the story of his boyhood, his struggles, and early romance. That this is a pleasing story, as told to the spectator, is due partly to the charm of the children and partly to the delicious climax given to the romance—where the boy meets the girl over the doll of their childhood. Perhaps a more consistent excuse might have been given for this boy's departure for the West. A temporary separation could, it would seem, be brought about in a more unconventional way. The picture makes a strong appeal. G.

Sins of the Father (Broncho, March 12).—In those scenes depicting battle we have remarkable action, which means that the picture, at least in this one respect, is up to the standard set by the Broncho and Bay Bee companies. In the points of plot and acting the film is a keen disappointment, after witnessing so many splendid ones during the past released by these producers. The young woman playing the role of the heroine is hardly the actress, nor does she possess the personal charm of some—at least one—who have occupied the position in the past. The father is stagey and far too melodramatic as played. In fact, the whole story offends in this respect; it is too commonplace and melodramatic. It deals with a father's attempt to drag his daughter down to a life of crime and his final punishment of death. The action is supposed to take place when Indians ran wild, though the mixture of ancient and modern is confusing at times. G.

Strong Revenge (Keystone, March 10).—Undoubtedly the Keystone company stands as the peer in this particular style of picture comedy—burlesque with rapid-fire action. Here we have a bit of nonsense built around a piece of strong smelling cheese and, without particularly admiring this sort of a picture, one is forced to laugh on occasions. Much of the business is clever to a high degree. The groceryman has sold the shoemaker a piece of cheese which is entirely too ripe. For revenge the cheese is smeared in the shoes of the groceryman. The shoes are worn to a party and the wearer is sorely misjudged. G.

Her Neighbor (Thanhouser, March 7).—With a crowd of pretty girls, a good-looking young man, a few picturesque settings, a bright day, and almost any director understanding the first rules of his business, could venture forth and make such a picture without even a script to guide him—or so it would seem. As far as its real value as a comedy, the plot amounts to nill. A crowd of girls go out on a fruit farm to run it themselves. They grow tired after a while, and desert their leader after she is seen speaking to her male neighbor. G.

The Jocular Winds (American, March 6).—After witnessing this company of American players in so many Western melodramatic cowboy pictures, it is a genuine pleasure to see them in a play where they are forced to assume quiet characters and dress as normal human beings. And let it be understood that they can do it, and do it well. Warren Kerrigan in an English walking coat makes a pleasing impression with his straight carriage and manly features, and we were only disappointed that he did not enter more materially into the plot and the picture. The tale, which deals primarily with the fortunes of two girls, friends, the reducing of one and the elevating of the other, financially, is exceptionally well staged and photographed. There are two slight inconsistencies in the plot: one, where the lawyer seeks to force payment on the note before consulting his client, and another when the girl calmly hands the note of one hundred thousand dollars over to the mother of the friend as a present. However, the play has its interesting points, and through its acting and staging, if through nothing else, will gain popularity. G.

Brother Love (American, March 13).—As the story has been developed in plot form, it does not bring out the sentiment of situation to the best advantage. The afflicted brother's fall is brought about too suddenly. No one possessing a spark of good sense would wander around aimlessly and turn aside so readily as this boy does. But the tale has a touch of pathos which, in a measure, is felt by the spectator. The mountain scenery and photography would be hard to improve upon. G.

The Orphan's Mine (American, March 15).—There is the time-worn chase in this photodrama, some gun play and a bit of love making, all of which goes to say that the picture is just an ordinary one, having little real dramatic value. The players, however, show capability. Not until it has been clearly demonstrated that one girl is incapable of caring for a mine does our heroine consent to make a partner of her sweetheart. G.

Calamity Ann, Detective (American, March 10).—Louise Lester has made of Calamity Ann a real character, one that is uncommonly human and entertaining. The picture is a travesty. Ann, in need of money, undertakes, with the aid of her trusty donkey, to capture the bank robbers and secure the reward. Through the ill fortune of fate she fails to secure the reward, but she does secure the loot of the robbers, only to turn it over to the girl who has befriended her. This series is bound to prove popular if Louise Lester continues to portray Calamity Ann. G.

His Heroine (Thanhouser, March 4).—There is nothing particularly refreshing or catching in this comedy-drama. The same idea has been used before, and with far more success. Our villain, too cheap to take a cab, starts out to walk to the house on which he is to foreclose the mortgage, falls over an embankment and is rescued by the heroine, the daughter in the case. The accident and especially the rescue is poorly contrived. Naturally, the old money lender hasn't the heart to foreclose the mortgage after this kindness, though he does make an unsuccessful bid, for the girl's hand in marriage. G.

HERE AND THERE

Work on the Hippodrome, a new motion picture theater in York, Pa., has been started by Samuel S. Lewis and Lewis C. Elliott. The building will seat 650 persons.

Sixty prisoners at the County Jail in St. Clair, Ill., objected to having their plight paraded before the eyes of the curious in motion picture theaters. When a photographer tried to reproduce the "chain gang" walking from the jail to the workhouse at Belleville, the prisoners, many negroes and some white men, turned their heads in the wrong direction, and the result was a series of "back views."

Vassar students are forbidden to attend moving picture theaters by a general notice recently posted on bulletin boards in the college corridors. The prohibitory order was caused by an outbreak of diphtheria at Vassar Brothers Hall, a separate institution from Vassar College, where four patients are under treatment.

It is reported that the British authorities have issued an order prohibiting Paul J. Rainey from killing more than six lions in any one tribal district of British East Africa, for fear of extinguishing the species, and thus stopping big game shooting expeditions.

A moving picture, devised to prove the value of commission government in Iola, Kan., is ready after a year of preparation. The film shows the city before the days of a commission government and the improvements that have taken place under the new régime.

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HUBBY BUYS A BABY—Comedy — **Tuesday, March 4**
Bunny, as "Hubby," stops at the Club. On his way home, he buys a baby. His wife, Miss Finch, doesn't like the color of it. After much trouble, he gets rid of it.

A HEART OF THE FOREST—Indian Drama — **Wednesday, March 5**
Befriended by a white family, an Indian boy dies to save them from massacre. A picture of beautiful sentiment and scenery.

THAT COLLEGE LIFE—Comedy — **Thursday, March 6**
By leaving his chums naked, Jack goes to the Regatta with his girl. He has a jolly time while the other fellows stay at home and rave.

THE ONE GOOD TURN—Drama — **Friday, March 7**
In the sacrifice of her life, a poor mother saves a good woman and insures her child's future happiness and welfare.

HE WAITED / BLACK DIAMONDS } Comedy and Industrial — **Saturday, March 8**
He grows old waiting for his girl, who lingers long and lovingly over her dressing table. It's a sad, sad tale. How coal is mined and handled to give brilliancy to our homes.

NEXT WEEK—SIX A WEEK

PUT YOURSELF IN THEIR PLACE / FIRE DRILL BY N. Y. FIRE DEPT. } Comedy and Educational	Monday, March 10
THE WAY OUT—Oh, so easy	Tuesday, March 11
HIS HONOR, THE MAYOR—A favorite	Wednesday, March 12
THE DECEIVERS—All in fun	Thursday, March 13
SISTERS ALL—The right spirit	Friday, March 14
THE DOG-HOUSE BUILDERS / QUEBEC ZOUAVES } Comedy and Another	Saturday, March 15

Special Release, **RED AND WHITE ROSES,** in Two Parts. Released Monday, March 10.

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MUTUAL PROGRAM

LICENSED FILM RELEASES

Monday, March 10.
(Bio.) A Girl's Stratagem. Dr.
(Edison) Bees and Honey.
(Edison) It Wasn't Poison After All. Com.
(Kalem) The Open Switch. Dr.
(Kalem) Absent Minded Joe. Com.
(Lubin) The Soul of a Rose. Dr.
(Pathe) Pathe's Weekly, No. 11. Top.
(Selig) Diverzing Paths. Dr.
(Vita.) Red and White Roses. Dr.
(Vita.) Put Yourself in Their Place. Com.
(Vita.) Firemen's Drill. Edu.

Tuesday, March 11.
(Cines) His Grandchild. Dr.
(C. G. P. C.) French Artillery Maneuvers. Mil.
(C. G. P. C.) The Stickleback. Sc.
(C. G. P. C.) The Chateau of Chambord. Sc.
(Edison) Jan Vedder's Daughter. Com.-Dr.
(Ess.) A Bottle of Musk. Com.
(Lubin) A Lucky Chance. Dr.
(Selig) The Ferrets. Dr.
(Vita.) The Way Out. Com.-Dr.

Wednesday, March 12.
(Eclipse) The Lost Wager. Com.
(Eclipse) Picturesque Spalato Dalmatia. Sc.
(Edison) A Modern Horse. Ind.
(Edison) Aunt Elsa's Visit. Com.
(Ess.) The Misjudging of Mr. Hubby. Com.
(Kalem) The International Spies. Dr.
(Kalem) The Grim Toll of War. Dr.
(Pathe) A Timely Bath. Com.
(Pathe) A Tour in the Alps. Sc.
(Selig) Juggling With Fate. Dr.
(Vita.) His Honor, the Mayor. Com.

Thursday, March 13.
(Bio.) The Spring of Life. Com.
(Bio.) Tightwad's Predicament. Com.
(Ess.) Old Gorman's Gal. Dr.
(Lubin) When John Brought Home His Wife. Dr.
(Melies) A Gambler's Heart. Dr.
(Pathe) The Love That Turned. Dr.
(Selig) The Great Wall of China. Edu.
(Selig) The Fugitive. Dr.
(Vita.) The Deceivers. Dr.

Friday, March 14.
(C. G. P. C.) Over the 'Phone. Com.
(C. G. P. C.) The Luxemburg Gardens. Sc.
(Edison) A Youthful Knight. Com.-Dr.
(Ess.) An Old, Old Song. Dr.
(Kalem) The Indian Maid's Warning. Dr.
(Kalem) Jones's Jonah Day. Com.
(Lubin) Jones's Waterloo. Com.
(Lubin) Sixes and Nines. Com.
(Melies) Loved by a Maori Chieftess. Dr.
(Selig) The Sands of Time. Dr.
(Vita.) Sisters All. Dr.

Saturday, March 15.
(Bio.) The Unwelcome Guest. Dr.
(Cines) The Girl and the Horseshoe. Dr.
(Edison) The Gauntlets of Washington. Dr.
(Ess.) Broncho Billy and the Step Sisters. Dr.
(Kalem) The Woe of Battle. Dr.
(Lubin) An Adventure on the Mexican Border. Dr.
(Pathe) Innocence. Dr.
(Vita.) The Dog House Builders. Com.
(Vita.) Quebec Zouaves. Edu.

MUTUAL FILM CORPORATION

Sunday, March 9.
(Maj.) The Biter Bitten. Dr.
(Than.) An Honest Young Man. Dr.

Monday, March 10.
(Amer.) Calamity Anne, Detective. Dr.
(Keystone) A Strong Revenge. Dr.

Tuesday, March 11.
(Maj.) Chappie's Code. Com.-Dr.
(Than.) Just a Shabby Doll. Dr.

Wednesday, March 12.
(Rell.) The Reprobate. Dr.
(Broncho) Title not reported.

Thursday, March 13.
(Amer.) Brother Love. Dr.
(Keystone) The Chief's Predicament. Com.
(Keystone) Jenny's Pearls. Com.
(Mutual) Chasing a Son-in-Law. Com.
(Mutual) Life in India. Typ.
(Mutual) Mutual Weekly, No. 11. Top.
(Punch) Father Tamed. Com.
(Punch) His First Kodak. Com.

Friday, March 14.
(Kay-Bee) Title not reported.
(Than.) Title not reported.

Saturday, March 15.
(Amer.) The Orphan's Mine. Dr.
(Rell.) A Regained Reputation. Dr.

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Monday, March 10.
(Excelsior) A Cadet's Honor. Dr.

Tuesday, March 11.
(Gau.) The Bond of Brotherhood. Dr.

Wednesday, March 12.
(Gau.) Gaumont's Weekly, No. 1. Top.
(Solax) Officer Henderson. Com.

Thursday, March 13.
(Ammex) Wine, Women and Reformation. Dr.
(Gau.) Sweet Familiar Faces.
(Pilot) Lincoln for the Defense. Dr.

Friday, March 14.
(Lux) Indian Justice. Dr.
(Lux) The Baker and the Sweep. Com.
(Solax) The Plans of the House. Dr.

Saturday, March 15.
(Gau.) (An educational and topical subject.)
(Great N.) Title not reported.

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REVIEWS OF LICENSED FILMS

The Locket (Vitagraph, Feb. 22). — At times the farce is productive of hilarious laughter, and though we like John Bunny better without a mustache, as we think its absence shows his expressively humorous face to better advantage, Mr. Bunny and Flora Finch contribute vastly to the success of the picture. The plot is cleverly managed. The trouble all rises out of a locket which Mrs. Jenkins accidentally slips into another's pocket, believing the while that it is her own. It looks bad for this man when his wife discovers the locket in his pocket. One of the funniest things Mr. Bunny has done for a long time is to parade around in a dressing gown through the streets and in the subway, as he does here. Besides the confusion being satisfactorily explained, the incident closes in a screaming climax. Mrs. Mary Maurice as the mother, and Charles Eldridge as the father are splendid. G.

The Mountain Witch (Kalem, Feb. 22). —She is a witch in appearances after the fashion of the witches we knew in our childhood—shriveled and stooping, with head of unkempt hair and a staff in her hand. The appearance of this witch is enough to throw a damper on a matured person's interest in the play, for while there are, perhaps, such people existing, they are not in accord with our ideas of what a modern story should be. The spectator is carried through numerous scenes, senseless so far as their connection with the real ground work of the play is concerned. It is altogether too slow in development. G.

The Minister's Temptation (Edison, Feb. 22).—Written by the Rev. Sydney Booth and produced under the direction of Charles J. Brabin, this photoplay, dealing with a dramatic incident in the life of a country minister, makes an intense appeal to the heart and interest of the spectator. In the role of the Rev. Henry Reyburn, we see Augustus Phillips as we have never seen him before; his power in a serious part of this kind is a surprise. In the directing of the piece there is nothing, in our eyes, that could be improved upon. Some few might object to the vision scene on the grounds that it is unnecessary to the logical development, and that it tends to give the piece an insipid flavor, but such objections could only be in the way of personal opinion. Every piece of business and every setting, from the operating room down to that point where the minister gits with his wife and child before the fire, absolved and with self-respect once again his, is impressive with its realism and consistency. Mary Fuller plays the young wife and mother in a subdued, sympathetic way that shows her art in, perhaps, its highest form. The scenes between the minister and his wife are undoubtedly the most gripping ones of the picture. Unable to raise the funds necessary to have an operation performed on his sick child, he makes use of money sent him by a wealthy lady for the benefit of his needy parishioners. After the operation is completed he feels conscience stricken and confesses to his congregation. It is this public confession, an intense scene of itself, which causes the parishioners to open their hearts to him and forgive. G.

The Unknown (Lubin, Feb. 22).—This photoplay, produced by the Lubin Company and directed and acted by Romaine Fielding, is typically a Romaine Fielding picture at its best. Mr. Fielding has proven his ability in the past to give us pictures that are DIFFERENT, yet artistic and highly dramatic in every sense of the word. In the present case we have Mr. Fielding in the role of a foreign emigrant, who makes his way to Northern Mexico to meet tragedy of a pitiful sort. The make-up is only a part of the fine work this actor does to make the character powerfully real and appealing. The photography and settings are superior in every way to the usual standard; one scene in particular which draws our attention is the coming of the soldiers over the mountains. For miles we can see the single line of horsemen racing like mad, make over the hills and down the pass. Through an act of bravery, Julio, the Upknown, is taken into the private family of Juanita's father. Juanita, he afterward learns to love, though Juanita is not for his kind. He lives on at the place, until hope is finally extinct, and then leaves to roam out alone in the hills. The ending of it all is effective. Mary E. Ryan plays the role of Juanita Lozieu, Richard Wangemann the father, and Robyn Adair is seen as the favored suitor of the girl. G.

In a Japanese Tea Garden (Edison, Feb. 24).—Searle Dawley is the director of this delightful little comedy taken at Coronado Beach, Cal. It is nothing new to see the Japanese on the screen, but the Japanese and their surroundings furnish a picturesque background and a most romantic atmosphere for a picture. Mr. Dawley, realizing this has evidently refrained from relying solely on picturesque effects for the attraction of his film. He has given us a comedy that appears refreshingly new. It is acted in a vivacious manner by Laura Sawyer as the girl, Charles Sutton as the proprietor of the Garden, Jessie McAllister as the Japanese girl, and Richard Neill and Benjamin Wilson as the suitors. An altercation arises between the favored suitor and the girl over a sprained ankle and strange pocketbook. The young fellow seeks a means whereby he can secure audience with the girl long enough to give explanations. The proprietor of the Garden and the tea girl assist him to this end; there is a kidnapping scene, a race in a 'rickshaw, an angry girl, and then a final embrace. G.

A Chance Deception (Biograph, Feb. 24).—Whatever fault a spectator might find with this Biograph release, such a spectator, in our opinion, would have a difficult time in picking out any material flaws in the construction of the plot, the photography, the directing, or the subtitling. This film, as others of its kind produced by the same company, could easily stand as the acme in photoplay production, and in pointing out flaws it should be remembered that they are of a distinctly minor nature. We do, however, draw attention to the first subtitle in this film, wherein we are told that the wife sees only the realization of her dreams, while the husband sees a chance flirtation. It is ambiguous, and unless the spectator pays particularly close attention at what follows, the meaning will be entirely lost. The remaining subtitles, however, are excellently written and arranged. The situation that has been contrived is a masterly one of emotion and power, entirely out of the usual trend. The actor, playing the part of the Rather is perfectly at home and without overdrawing the role, gives it a splendid interpretation. The little actress in the role of the misunderstood wife acts with grace and emotion that are highly effective. The Biograph Company, in maintaining the high standard of dramas that it does, has long before now established itself as the peer in the world of film drama. G.

A Study of Kittens (C. G. P. C., Feb. 25).—Warranted to tickle an audience's fancy in this clear film of kittens at play, enjoying a dish of milk and having their first encounters with a mouse and a puppy. S.

Sea Anemones (C. G. P. C., Feb. 25).—Close views of the anemones, which attach themselves to rocks and shells and look like mushrooms. There are views, also, of the anemones attached to a shell occupied by a hermit crab, opening to gather in passing prey. S.

Importing Cattle from Mexico into the United States (Lubin, Feb. 25).—Just now interest is centered in the Southwest border, and this split-reel has a timely value. Good views of inspected cattle being disinfected by a plunge in a long tank and of the loading. The glimpse of the Mexican vaqueros is marred because their faces, in heavy shadow, cannot be seen. S.

The Female Detective (Lubin, Feb. 25).—Silly claptrap melodrama. Bill Fisher is a bandit with a $500 reward upon his head. Bill learns from a fortune teller that a detective is on his trail. Bill also sees Frances, the sweetheart of Tom, a young miner. Now Bill is a regular villain, and, after leering at the girl, he starts to seize her, but the fortune teller intercedes. Later Bill takes Tom prisoner when the fortune teller appears and captures him and his co-villains. Luckily the cowboys have a pocket full of handcuffs, so there are enough to go around among Bill's friends. Bill glares at the fortune teller, who proves to be the female detective. Gracious, how he glares. But the sheriff leads the scoundrels out of range of the camera, and every one shakes hands happily. It is just aimless and lurid melodrama that is utterly unconvincing. S.

When the Desert Was Kind (Vitagraph, Feb. 25).—Here are found two hackneyed ideas: the stagecoach holdup and the delayed letter. There is nothing new in action or situation. It is just lurid melodrama that does not convince, and, to a critical watcher, hovers dangerously near the line of being unintentionally funny. Anne, a lonely woman of the camps, marries Jim Duncan, a desperado, with a price of $5,000 upon his head. Now Anne has been loved in the East, but she never received a letter from her sweetheart asking forgiveness. The Easterner finds the letter in his desk "after long years," and starts West. When he reaches the house, Anne shows him her wedding ring. Meanwhile Husband Jim has been absorbing things in the town liquor emporium, where he kills an Indian squaw. The redskin father tracks the unsteady bandit homeward, and tries to kill him. Then follows a chase into the desert. Duncan has such a thirst to start with that it isn't long before he meets his fate. The Easterner has been luckily lingering in town, and so he is "united" with Anne when the glad tidings of Duncan's final thirst arrives. Two days after the start of the chase, the body of the old Indian is found. There is no explanation of the cause of his death. Why he should die of thirst is unexplainable. But the whole thing is improbable melodrama. S.

Ranch Owner's Love Making (Edison, Feb. 25).—With a pleasing little story, studded with smiles, this photoplay is the best Licensed release of the day. A wealthy rancher goes East in quest of a wife. In an Eastern city he meets Mary, a pretty toy store clerk. She asks him to intercede with children who are quarreling over a little kitten, and with him it is a case of love at first sight. When the rancher gets a hurry call home, he makes a cyclonic proposal of marriage to the girl and insists upon giving her money to get ready to be wedded. The girl has a little sick sister, whom the doctors have ordered West. She takes the money and goes West with the little girl, luckily to the very estate of the wealthy rancher. The Westerner comes home broken hearted with the kitten, the one memory of his adventure. The two meet again, so the rapid-fire romance has a happy ending. Of course, the drama, by A. H. Giebler, depends upon a far-fetched coincidence. The cleverness of the little sister aids the story. In fact, the brightly human and humorous touches, aided by the playing of Herbert Prior as the big hearted, bluff ranch owner, and Mabel Trunnelle as Mary, save the drama and make it delightful. Edna Hamel is the little sister. Walter Edwin is the director. S.

The Flaming Forge (Selig, Feb. 25).—Another film play based upon Longfellow's "Village Blacksmith." The smithy's daughter loves the cobbler's son, Jack, just returned from sea. The girl is loved by the village minister, but the young rector stills his own heart to aid the care-free Jack and later marries the two lovers. The story drags aimlessly along to its end. The poor construction destroys a great deal of the homely appeal created by Thomas Santschi's vivid playing of the old smithy, and William Hutchinson's portrayal of the aged cobbler. Bessie Eyton is the daughter. S.

Western Law That Failed (Essanay, Feb. 25).—One of those hackneyed near-lynchings is the "big moment" of this artificial melodrama. Out of work, a young man leaves his mother and goes West. There he again fails in his efforts to secure employment, and finally he steals a horse. Meanwhile he has found a note, sent to a young cowpuncher saying: "Come home at once, there's a baby." After a conventional chase, the young man is captured. The cowboys begin looking about for an available tree when their leader discovers the note. Naturally he thinks it belongs to the horse thief. So the boys set the Easterner free, and take up a collection for him. The young man doesn't wait to ask for a job, but goes. Almost-lynchings, horse thefts, and chases have been done so very many times that the one bit of originality, the mixup in notes, cannot lift the picture above the level of mediocrity. The early development of the story is rather confusing. S.

Pathe's Weekly (Pathe, Feb. 24).—The breaking of the track record for a half mile on ice by the horse, Loretta Patch, at Minneapolis, Minn., is one of the events shown in last week's issue of the Pathe Weekly. Other scenes which are interesting are those showing the ice-boat enthusiasts out in full swing on the five-mile triangular course on the Shrewsbury River. While the programme is made up of interesting and amusing (Bud Fisher) scenes, the weekly lacks in items of genuine importance. G.

Four Days (Vitagraph, Feb. 24).—Four Days is a bit of comedy that arises out of a misunderstanding between two lovers over a meeting place. She accepts his invitation to attend the dog show, and instructs him to meet her at a certain drug store. There being two drug stores of the same name, the lover picks the wrong one, and waits in vain for the arrival of the widow. There is little to the piece, but it is well produced and delightfully acted. G.

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Released Tuesday, March 11
"A BOTTLE OF MUSK"
A photoplay of screamingly funny incidents and hilarious situations.

Released Wednesday, March 12
"THE MISJUDGING OF MR. HUBBY"
One of the screamiest [illegible] released in a long time.

Released [illegible]day, March 13
"OLD [illegible]MAN'S GAL"
A Western dramatic photoplay of power and passion.

Released Friday, March 14
"AN OLD, OLD SONG"
A powerful dramatic story portrayed in a beautiful manner.

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NEXT—The Priest and the Man—March 8

C. JAY WILLIAMS — After the Welsh Rabbit; All on Account of a Transfer; A Letter to Uncle Sam
NEXT—It Wasn't Poison After All—March 10

CHARLES J. BRABIN — His Enemy; The Minister's Temptation; A Will and a Way
NEXT—Kathleen Mavourneen—March 17

WALTER EDWIN — The Doctor's Photograph; The Ranch Owner's Love-Making Ann
NEXT—A Youthful Knight—March 14

GEORGE LESSEY — The Will of the People; The Photograph and the Sister; The Lost Dead
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